

A GROUP OF SMALL CRAFTS

R.W.HOLLIDAY

PITMAN'S
CRAFT-FOR-ALL
SERIES

2/6
NET.

106

Pitman's Craft-for-All Series

Uniform with this Book—

Basketry

By MABEL ROFFEY

Beadcraft

By IDALIA B. LITTLEJOHNS

Beaten Metal Work

By A. C. HORTH, F.Coll.H.,
F.R.S.A.

Bookbinding

By F. R. SMITH, F.R.S.A.

China Decoration

By DORIS MABON

Constructive and Decorative Woodwork

By A. C. HORTH, F.Coll.H.,
F.R.S.A.

Cross-Stitch

By VERA C. ALEXANDER

Design as Applied to Arts and Crafts

By F. R. SMITH, F.R.S.A.

Felt-Work

By GWEN E. THORNTON

Flower Making

By VIOLET BRAND

Gesso

By IDALIA B. LITTLEJOHNS

Glove Making

By I. M. EDWARDS

Handloom Weaving

By P. ORMAN

Home Upholstery

By M. DANE

Interior Decoration

By C. S. JOHNSON, D.Sc.

Lace Making

By ELEANOR PAGE

Leatherwork

By F. R. SMITH, F.R.S.A.

EACH 2s. 6d. NET



~~26~~
~~Br.~~

~~4105~~

~~1513~~
~~1512~~

Q

A GROUP OF
SMALL CRAFTS



PITMAN'S
"CRAFT-FOR-ALL"
SERIES

Each 2/6 net

A GROUP OF SMALL CRAFTS. By R. W. Holliday.

BASKETRY. By Mabel Roffey.

BEADCRAFT. By Idalia B. Littlejohns.

BEATEN METAL WORK. By A. C. Horth, F.Coll.H.,
F.R.S.A.

BOOKBINDING. By F. R. Smith, F.R.S.A.

CHINA DECORATION. By Doris Mahon.

CONSTRUCTIVE AND DECORATIVE WOODWORK. By A. C.
Horth, F.Coll.H., F.R.S.A.

CROSS STITCH. By Vera C. Alexander.

DESIGN AS APPLIED TO ARTS AND CRAFTS. By F. R.
Smith, F.R.S.A.

FELT WORK. By Gwen E. Thornton.

FLOWER MAKING. By Violet Brand.

GESSO. By Idalia B. Littlejohns.

GLOVE MAKING. By I. M. Edwards.

HANDLOOM WEAVING. By P. Orman.

HOME UPHOLSTERY. By M. Dane.

INTERIOR DECORATION. By C. S. Johnson, D.Sc.

LACE MAKING. By Eleanor Page.

LEATHERWORK. By F. R. Smith, F.R.S.A.

LINO PRINTS. By Margaret Dobson, A.R.E.

PAINTED FABRICS. By Idalia B. Littlejohns.

PAINTING AND ENAMELLING. By C. S. Johnson, D.Sc.

PASSE-PARTOUT. By Vera C. Alexander.

PATCHWORK AND APPLIQUÉ. By Vera C. Alexander.

PEWTER WORK. By F. R. Smith, F.R.S.A.

PLYWOOD. By W. B. Little.

PRINTING. By E. G. Porter.

PRINTS AND PATTERNS: Ornamental Patterns Printed
with Hand-made Tools. By Idalia B. Littlejohns.

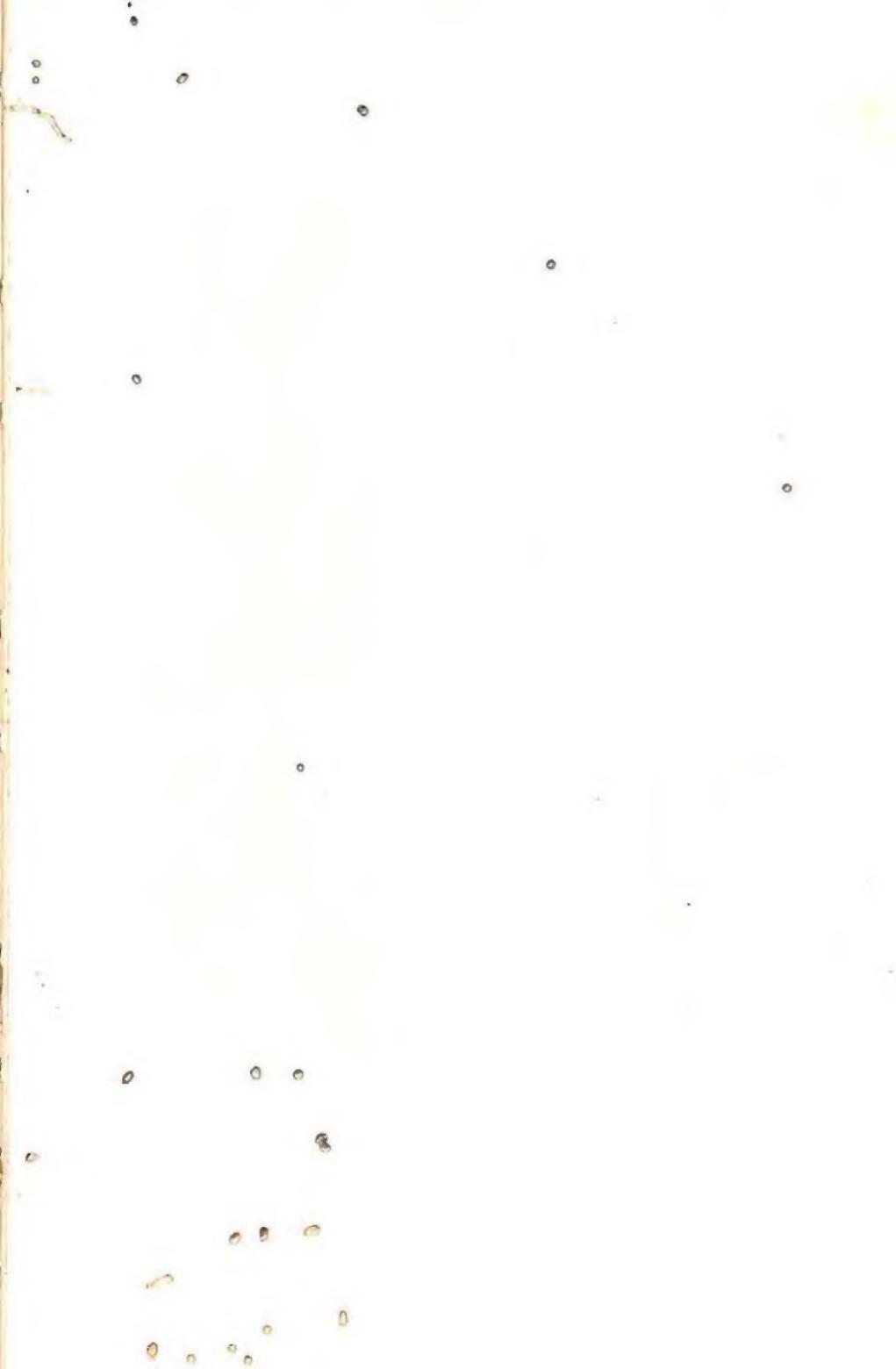
RAFFIA. By Annie L. Begg.

RUG MAKING. By Dorothy Drago.

RUSH WORK. By Mabel Roffey.

SMALL JEWELLERY. By F. R. Smith, F.R.S.A.

STENCILLING. By F. R. Smith, F.R.S.A.





A GROUP OF FINISHED ARTICLES

(673)

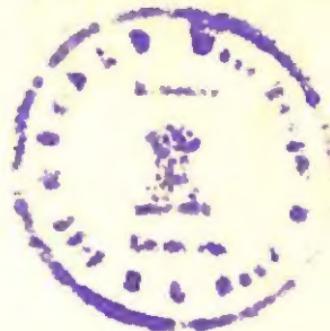
Frontispiece

A GROUP OF SMALL CRAFTS

DEALING WITH

LAMP SHADES, NOVELTY FLOWERS, STOOLS
CORK MATS, AND DECORATED WHITE WOOD
ARTICLES

BY
R. W. HOLLIDAY



LONDON
SIR ISAAC PITMAN & SONS, LTD.
PARKER STREET, KINGSWAY, W.C.2
BATH, MELBOURNE, TORONTO, NEW YORK

1932

~~8070~~

6370

PRINTED IN GREAT BRITAIN
AT THE PITMAN PRESS, BATH

CONTENTS

CHAPTER I

	PAGE
VARIOUS TYPES OF LAMPSHADES	1

- Suitable materials for covering—Various classes of shades: table lamps—Floor standards and lampshades—Wall and bed lampshades—Candleshades and screens

CHAPTER II

THE MAKING OF A LAMPSHADE	20
-------------------------------------	----

- The sewing and gimping method: materials—The binding of the wire frame—The cutting of the panels—Fitting the panels to the frame—Braiding the frame—Making a thonged lampshade—Trimmings, etc.—Painting and Tinting—Cutting out and making an Empiré electric shade

CHAPTER III

NOVELTY FLOWER MAKING	30
---------------------------------	----

- A study of materials, ideas, and assembly—Wiring petals for assembly—Modelling the petals—Stamens and centres—Various flowers: anemones, apple blossom, roses, crocuses, carnations, hydrangeas, narcissi, violets, snowdrops, water lilies

CHAPTER IV

THE MAKING OF STOOLS	40
--------------------------------	----

- The seagrass stool: Weaving, The cross pattern—Quartering method
- A cane-wrapped and woven-seated stool: Materials required—Points to remember when wrapping—How to join the wrapping cane
- Leather-seated stools: Preparing the frame—Seating material—Methods of seating stools

CONTENTS

CHAPTER V

	PAGE
THE DECORATION OF WHITE WOOD ARTICLES	65
Articles for the dressing table, the writing bureau, for general use—The method of decoration—The stippling or mosaic method	

CHAPTER VI

DECORATIVE CORK MATS	73
Methods of decoration—Stitching the beads to the mats—Stencilled cork mats	

CHAPTER VII

THE MAKING OF WRAPPED BORDERED TRAYS, OCCASIONAL TABLES, AND CAKE STANDS	76
---	----

ILLUSTRATIONS

COLOUR

A Group of Finished Articles	<i>Frontispiece</i>
--	---------------------

BLACK AND WHITE

HALF-TONE

	PAGE
Examples of Pendant and Table Lampshades	3
Other Pendant Shades	5
Pendant Braided Lampshades	8
An Exclusive Combination of Cut Glass: Candlesticks and Table Lamp	10
Table Lamps	11
A Blue and Gold Chinese Lacquer Standard: an Oak Floor Standard	12
An Orange and Gold Floor Standard: a Mahogany Floor Standard	13
Empire Candleshades of Parchment	17
Examples of Empire Candleshades and Table Lampshade .	18
Seagrass Stools	41
Miniature Examples of Seagrass Stools in Various Styles .	44
A Group of Decorated White Wood Articles	67
Examples of White Wood Suitably Designed and Decor- ated	69
Various Decorated Cork Mats	75
Miniature Examples of Table, Stand, Tea-tray, and Laundry Basket	77

LINE

Pendant Shades	6
Hanging or Inverted Shades	7
Gimbal Mounted Shade for Table Lamp	9
Shades for Standard Lamps: Wall Brackets	14
Bed Shades	15
Completed Electric or Candle Screen	16

ILLUSTRATIONS

	PAGE
Empire Shade: Candle Screen	19
Taping the Frame: Marking Out Panels; Assembling Panels; Braiding Panels; Completed Shade	21
Thonging Panels	25
Wiring and Fixing Petals	34
Arrangement of Petals	35
Assembled Flowers	36
Various Types of Stool Frames	42
Covering Seagrass Stools	46
A Stool Frame in Cane	48
Various Methods Used in Making a Cane-wrapped and "Woven-seated Stool	50-58
A Finished Stool	60
Fixing Leather Strips	63
Examples of Completed Trays	79

A GROUP OF SMALL CRAFTS

CHAPTER I

VARIOUS TYPES OF LAMP SHADES

SPRING and summer bring us natural gifts of beauty and charms which are ever new and splendid in each season's settings.

We may not all possess a great deal of capital, nor the spacious gardens in which to produce an abundance of flowers; nevertheless, in many instances perfection in artistic decoration has been attained in leisure hours, with a minimum of practical knowledge but with a fixed determination to produce something beautiful.

New methods of artistic decoration have been introduced into the home and rapidly developed, and these are of special importance to those of limited means. In the modern home, colour is of great importance, subdued rather than flamboyant in tone, lending an air of comfort and delight.

Careful selection is obviously necessary to obtain the most harmonious colour schemes for any particular room, and it is especially important to consider the means of illumination to be used, and the type of lampshade which will most enhance the beauty of the room.

We shall especially describe in detail the making of many types of lampshade found in the homes of

to-day, besides other useful household additions which will appeal to all those with some artistic talent who may desire to occupy their leisure hours in making articles which they "would otherwise be unable to possess.

It is true that one can find a large and varied selection of lampshades, both in shape and style, at any of the leading stores, but it is rare to find one's own ideal completely realized. It may be the colour, it may be the material; something, at all events, is sure to be unsatisfactory and out of sympathy with one's conception.

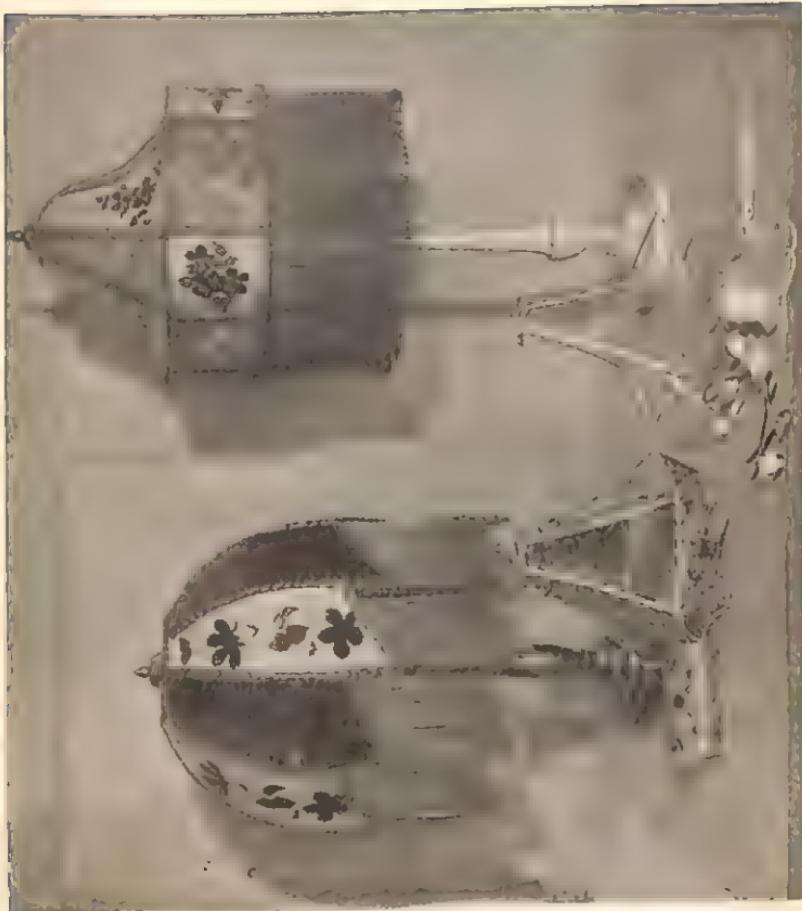
The best way, therefore, will be to tackle the task oneself, and if the instructions given here are carefully followed there is no type of shade too difficult to be undertaken and carried through with the highest degree of craftsmanship, at an initial cost of much less than one half of the ready-made article. And, of course, the type of shade frame and the materials can be chosen to suit oneself.

Care must be taken to ensure that the shade will harmonize with the general furnishing scheme and will give a pleasing illumination to the room, showing off everything to the best advantage.

There are three methods of making which may be used, and full descriptions will be given later of the gimping, braiding, and thonging methods.

MATERIALS SUITABLE FOR COVERING LAMP SHADES.
There are several classes of material suitable for lampshades, in each of which there is a wide range of colours, so that the initial cost is the important factor to many.

Silk has always been greatly favoured as the material for all types of shades, but although silk shades are



EXAMPLES OF PENDANT AND TABLE LAMP SHADES

Made by the braided method. The smaller shades are very suitable for a chandelier fitting. Alternate panels have been chosen, and the white panels hand-painted with a floral design.

lasting and dainty, they have many disadvantages as compared with modern materials, and especially they are more difficult to clean. Materials more recently introduced can simply be rubbed over with a wash leather or a damp cloth, without any risk of damage or of displacing the panels; furthermore, they retain their colour and shape indefinitely.

The best of these are known under various names: Celastoid, Ascelastoid, Vetroloid, Marbleine, Perlloid, and Nacroloc. They can be purchased in all towns, and there is little or no difference in the class or quality of the materials, although they are made by different firms. The range of colours will meet the demands of all colour schemes.

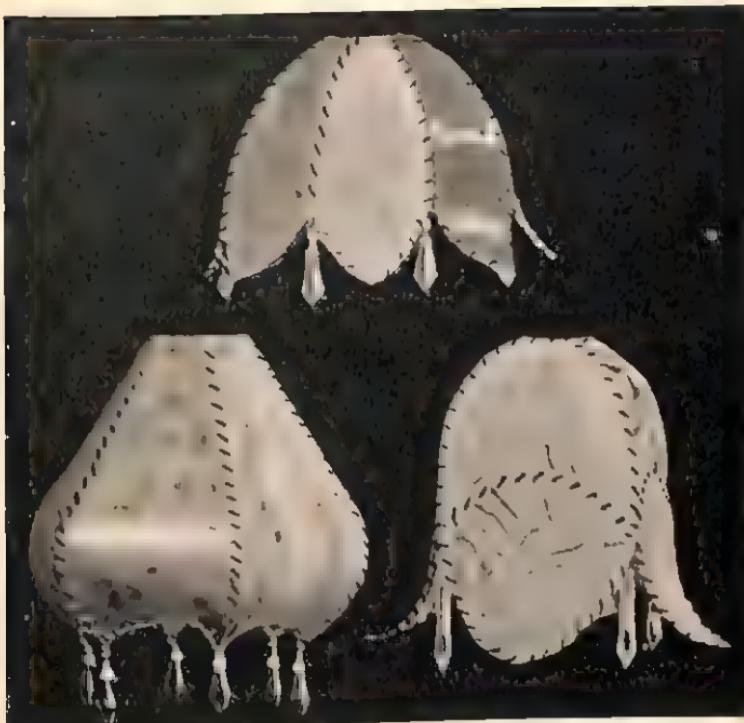
The sizes of the sheets vary, but the two main sizes are 26 in. by 40 in. and 26 in. by 56 in., the cost varying according to the thickness and size of the material.

Celastoid can be particularly recommended for lampshades owing to the important fact that it is non-inflammable. In appearance it is exquisite, both when the shade is illuminated and when it is not, and it is very easily thonged or sewn on.

Parchment paper, otherwise known as vellum or oiled stencil paper, is known by many people as a suitable material for shades. The sheets vary in size but can usually be obtained in sheets of 25 in. by 20 in. or 50 in. by 20 in., both in the natural colour with a mottled effect, and also in a variety of colours which will meet most demands.

Should you prefer to purchase a sheet in the natural colour and tint it yourself, this is quite an easy undertaking to carry out at a small cost with the help of ordinary spirit stains. The surface of the material is

very suitable for taking a design or painting in lampshade colours specially made for this purpose. Coloured Indian inks or glass painting colours are also highly

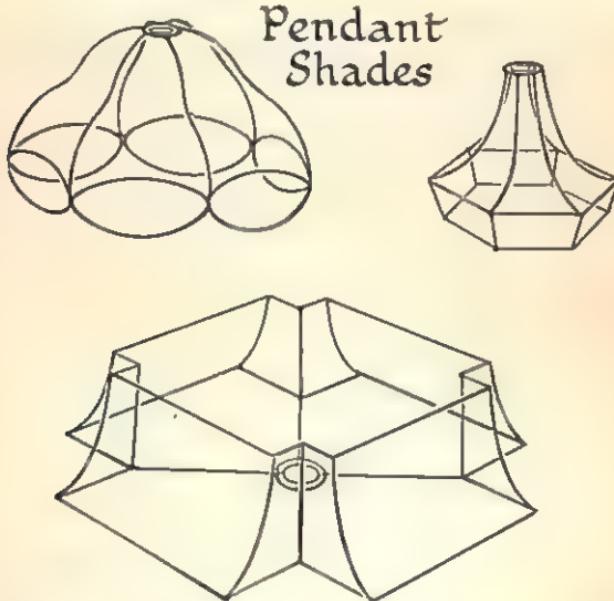


PENDANT SHADES

Completed by the thonged method described, and decorated with cut-glass drops of colours to harmonize with those chosen for the shade.

satisfactory for this purpose and can be recommended. It can be said in favour of parchment, then, that it is inexpensive, is suitable both for the thonging and sewing methods of making, and can be utilized for all kinds of lampshade making.

VARIOUS CLASSES OF SHADES. *The Pendant* is one of the most popular shapes and is so constructed that it will fit any type of hanging electric fitting—whatever



the size of the shade frame, the portion of the frame at the top fits any lamp holder.

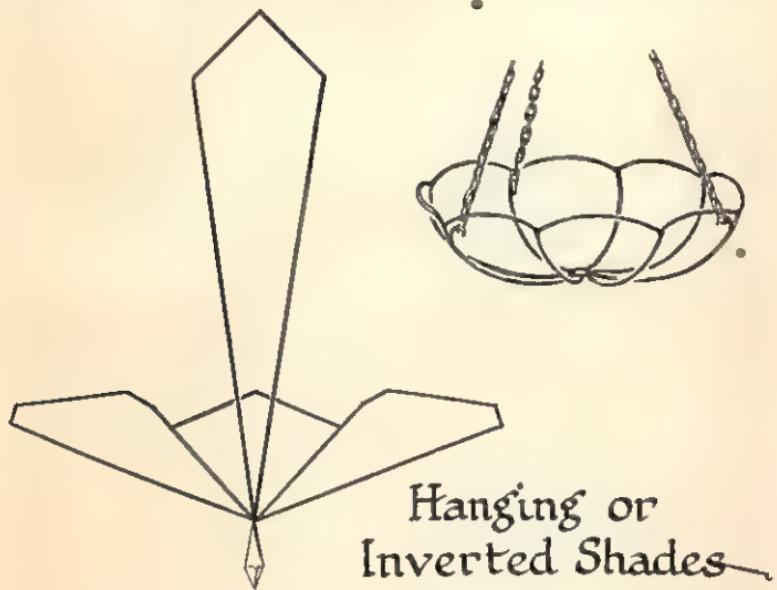
In some rooms one pendant only is fitted, to carry one shade only; other rooms may be more elaborately adorned with a chandelier fitting with two or more holders for lamps. A room which is designed to carry one shade only must necessarily carry a shade somewhat larger: for example, for a room measuring, say, 15 ft. by 14 ft. a shade of 10 in. to 12 in. in diameter is recommended. The design of the shade frame is a matter for one's own personal taste.

Should there be two or more shades to be fitted

TYPES OF LAMP SHADES

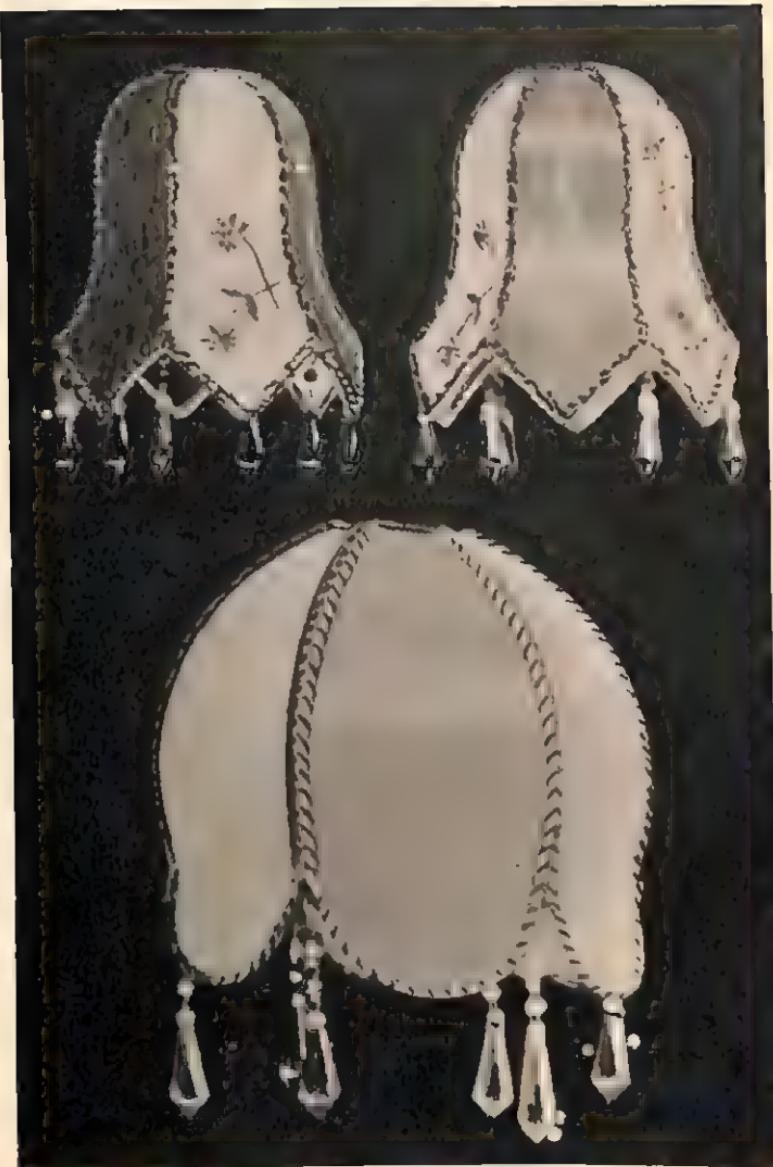
7

from a chandelier, the sizes of the shades will be considerably reduced, and in the case we are considering a frame of 6 in. to 7 in. in diameter would be suitable.



The height of a room must always be a determining factor—the higher the room the larger the shade.

Hanging or Inverted Bowls are often made use of to heighten the effect where colour schemes have been carried out, and to enhance the beauty of period furnishings. They are especially adapted to halls and dining-rooms which are somewhat high, and can be suspended either by light oxidized chandelier chains or tapestry cords to tone with the furnishings. The size of the shade will vary with the size of the room, but bowls from 12 in. to 15 in. in diameter and from 6 in. to 8 in. deep will meet most requirements.



PENDANT BRAIDED LAMPSHADES

TABLE LAMPS. With the modern methods of furnishing with delicate shades of colour, nothing is more in keeping than a dainty electric stand with a shade to match the surroundings, the shade being completed by crystal glass drops suspended from it.

Those who possess a bed-sitting room would do well to introduce a small table lampshade made in colours



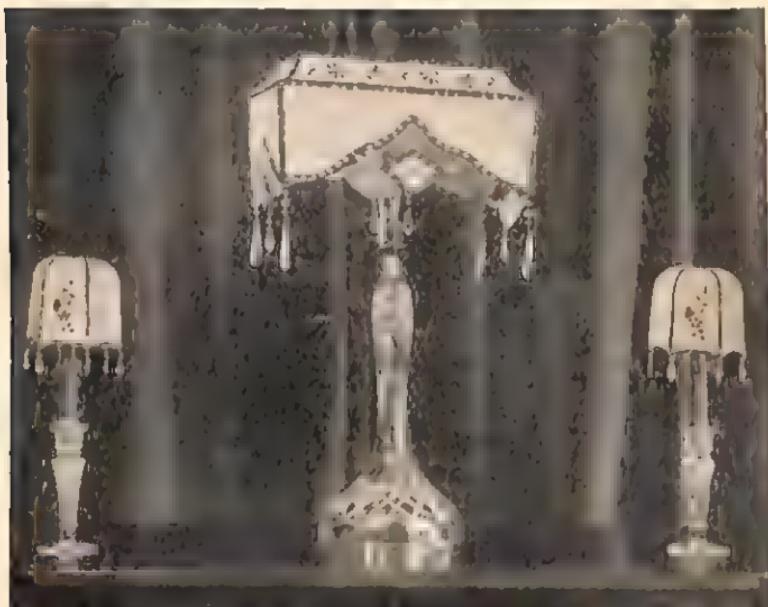
Gimbal
Mounted Shade
for Table Lamp

harmonizing with the interior decorations and furnishings, which could be used for the dining table or placed in a suitable position near the bed. With a special switch, such as is found in most lamp holders, the light can be easily switched off when one has retired for the night.

Whatever the shape of a frame, its size will depend upon the height of the stand, which may vary from 10 in. to 18 in.; for example, a frame 8 in. to 9 in. in diameter would be suitable for a stand 10 in. to 12 in. high.

Due consideration must be given to the size of the shade, as a shade too large looks somewhat out of

place, and, furthermore, is easily carried over by its own weight. Finally, a special fitting (a gimbal) must be attached to the inner part of the wire frame, enabling the shade to be tilted at any angle.



AN EXCLUSIVE COMBINATION OF CUT GLASS:
CANDLESTICKS AND TABLE LAMP

The panels of the shades are hand painted, and completed with crystal cut-glass drops.

FLOOR STANDARDS AND LAMPSHADES. Here, again, this method of illuminating has become increasingly popular, and would be far more so if such furnishing were less expensive. But we shall mention at a later stage how this can be overcome, and how those with limited means can possess such a floor standard—with a shade—in whatever colour and type of material they

choose, and a shape of frame to suit their own personal taste.

Floor standard lamps may be termed occasional lamps—to be used, generally, when other lights are

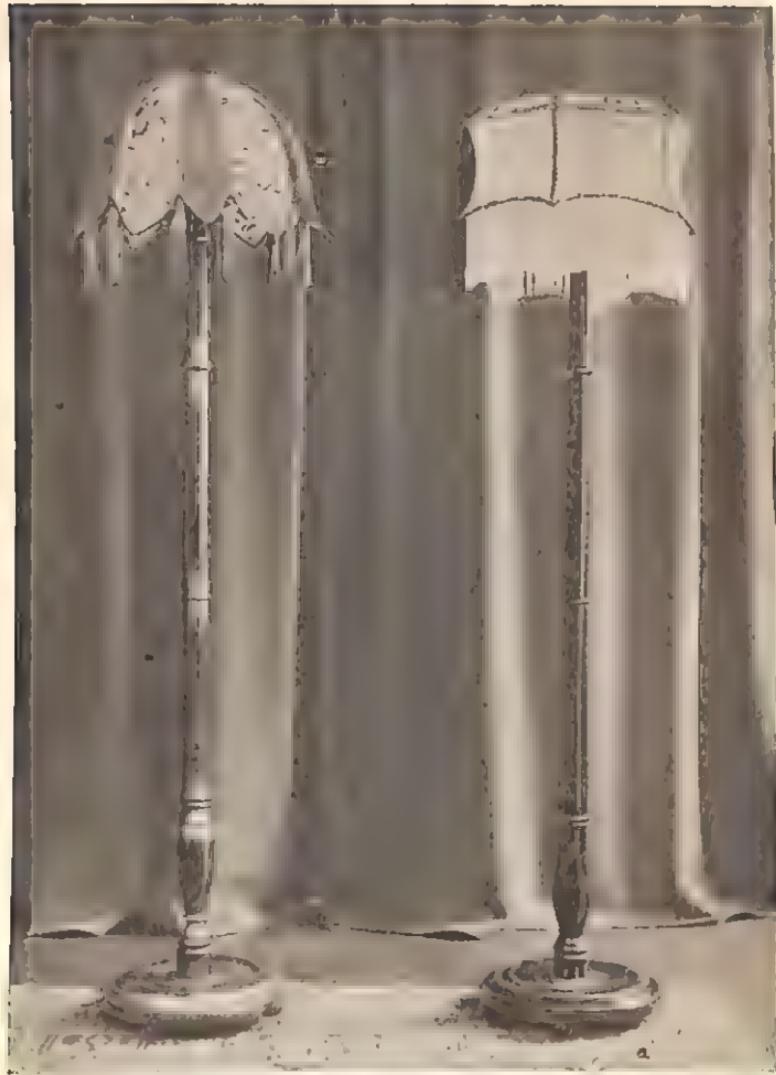


TABLE LAMPS

off, or in conjunction with a small table lamp placed elsewhere in the room.

WALL AND BED LAMPSHADES. The wall type of lampshade, although not so widely used, does certainly appeal and gives pleasing effects. This particular shade lends itself either to entrance halls or to landings, and a pleasant effect can be obtained when two similar shades are fitted on the walls above the fireplace.

The Bed Lampshade is usually very similar to the



Left. A BLUE AND GOLD CHINESE LACQUER STANDARD
With alternate colours of Perloid, blue and gold and white, completed with tassels.

Right. AN OAK FLOOR STANDARD
With a shade of colours, brown and red and gold, which presents an exclusive setting for a dining-room.

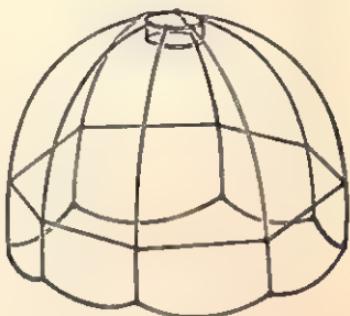
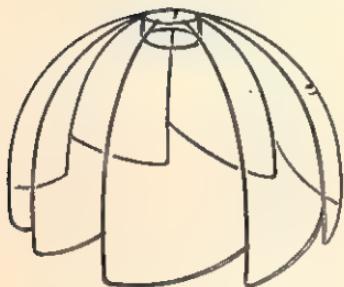


Left. AN ORANGE AND GOLD FLOOR STANDARD

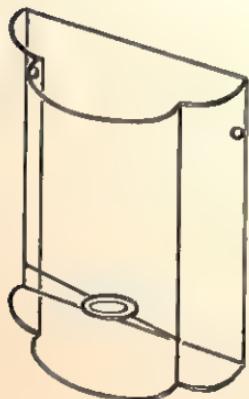
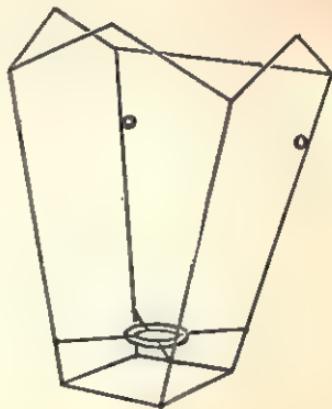
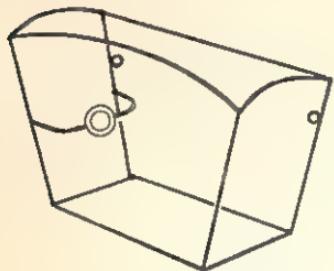
Tastefully decorated with Chinese lacquer with a shade of orange and white Perlold. The white panels have been designed and hand painted similarly, and completed with a shaded orange fringe.

Right. A MAHOGANY FLOOR STANDARD

The shade in alternate colours of Perlold, is braided and completed with fringe.



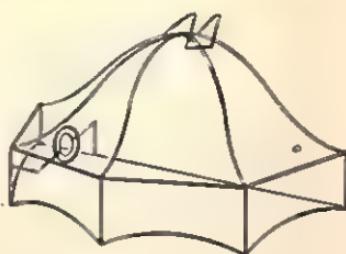
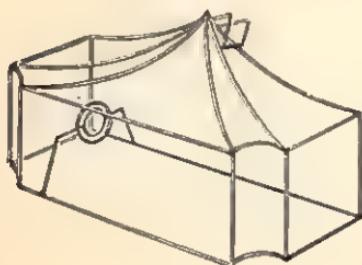
Shades for Standard Lamps



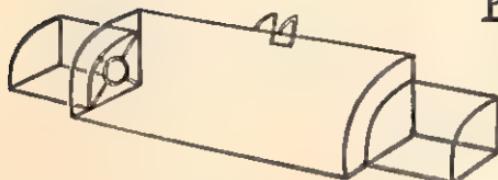
Wall Brackets.

wall lamp in design, but the wire shade frame is so constructed that it simply hangs from the top of the bed, as seen in the illustration.

CANDLESHADES AND SCREENS. Tasteful decorations and novel ideas can be introduced with candlesticks



Bed Shades

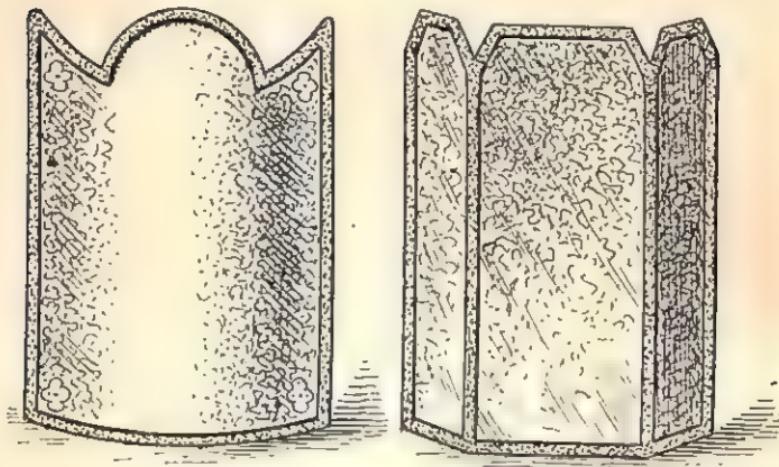


placed on mantelpieces and dressing tables, and no little consideration is given to-day to methods of side lighting which add charm to the well-furnished rooms.

CANDLESHADES. Wire frames can be purchased locally and are fitted with a small gallery fitting, which rests on the candleshade carrier. The latter, which is standardized and can be purchased at any local stores, is so constructed that it can be clipped to the candle and extended to fit any length of candle that may be used.

The shades can be made by braiding or thonging, both of which methods will be described later.

The small Empire candleshades, which are extremely popular, can be made from any of the materials previously described. It is unnecessary to have a wire



COMPLETED ELECTRIC OR CANDLE SCREEN

frame; the cutting out and assembling is very simple, and the finished article is inexpensive.

The same method is adopted in cutting an Empire candleshade as that used for an Empire electric shade, but the candleshade is very much smaller, and the standardized diameter of the top portion—to fit any candleshade carrier—is 2 in., and the depth of the candleshade itself is always in proportion.

The cutting of the envelope is fully described and illustrated on page 21, and it is as well to make a temporary envelope and assemble it before the actual material is cut; then, should modifications be necessary,

they can be done on this. The envelope having been completed, the designing and painting can now be begun. The process is fully described later on page 26.



THE EMPIRE CANDLESHADES HAVE BEEN MADE FROM
PARCHMENT THAT HAS BEEN TINTED

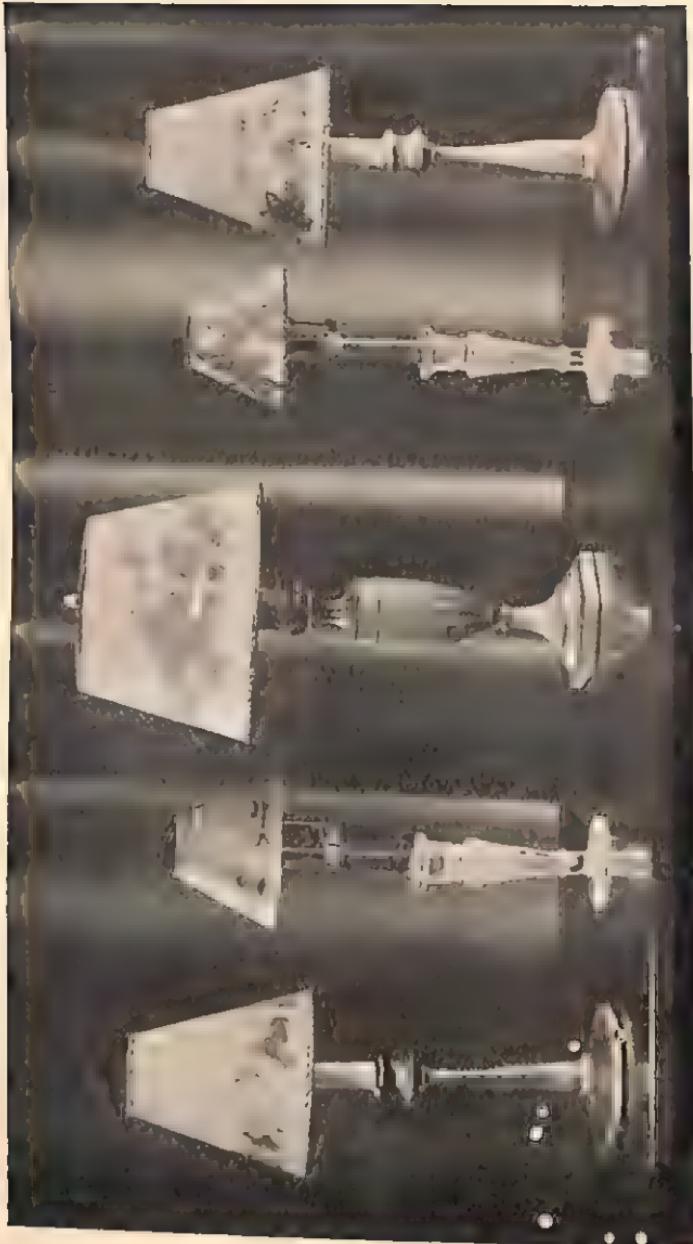
The two other examples of candleshares have been made from small pieces of Perloid left over after the panels had been cut for the table lampshade illustrated, centre of which is hand-painted, and gives a very pleasing appearance to the dining table, or as an occasional lamp for the lounge.

When the colours are dry the shade can then be assembled.

Any type of adhesive can be used, but care must be taken to apply it to one end of the envelope only, to a width of about $\frac{1}{4}$ in.

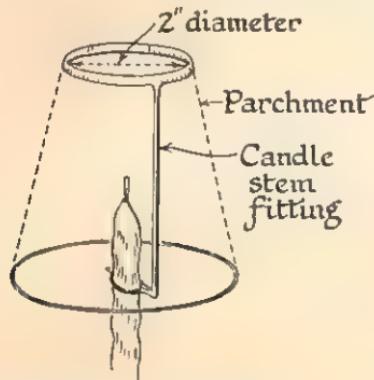
EXAMPLES OF EMPIRE CANDLESHADES AND TABLE LAMP SHADE

Made in parchment and hand painted.



Place the envelope, with the overlap which has been fixed in position, on a flat surface, with something heavy across the joining to hold it in position until set.

The shade is then complete, but often a small braid



Empire Shade



Candle Screen

is sewn round the top and bottom to give a more finished appearance.

SCREENS find much favour when consideration has to be given to concentrated lighting effects. They can be used effectively with candles, and also with wall lights. They vary in size, those for candles being much smaller than those for wall lights.

A wire frame is essential, but the fitting which clips it to the candle is similar to that by which the screen is attached to the bottom of the lamp or electric holder.

Any of the materials previously mentioned can be used, and either the braiding or thonging methods employed with satisfactory results.

CHAPTER II

THE MAKING OF A LAMP SHADE

THE SEWING AND GIMPING METHOD. The materials needed are : the wire frame, tape, material for covering, braid, and trimmings.

THE BINDING OF THE WIRE FRAME. This is the first stage, and is essential, as the panels and braid at later stages have to be sewn to this. Any type of cheap tape will do for the binding, but discretion must be used when choosing the colour of this, as, when the shade is completed, it will be visible under it.

At this point it is as well to state that the same method of construction applies to whatever type of shade is being made.

Cover all the wire frame with the tape, taking care to wrap the tape neatly and tightly round the wire before making it secure by means of a few stitches.

THE CUTTING OF THE PANELS. This is often thought to be a difficult undertaking, seeing that the panels vary according to the shape of the frame.

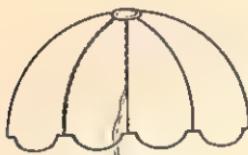
First of all count the number of identical panels required. This is essential, as, when you have cut a templet, you can then mark out the whole number of panels on a piece of paper before marking it out on the material itself, and it will soon be seen how the panels can be fitted and cut from the material without waste.

To make the templet of a panel, place a piece of paper on the table, then place one of the sections of the frame on the paper and pencil round the outer

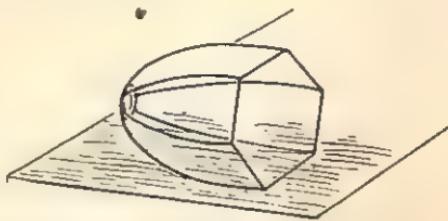
8/5
X/0

THE MAKING OF A LAMPSHADE 21

side of the section. Cut out this templet and carefully pin it temporarily to the bound frame, when it will be seen clearly whether it fits correctly.



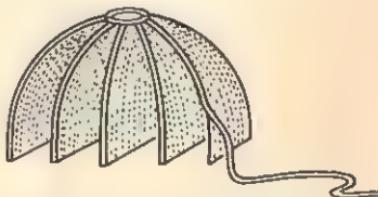
Taping the Frame



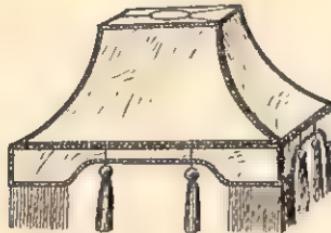
Marking-out the Panels.



Assembling the Panels



The Braiding of the Panels



Completed Shade

If satisfactory it is as well to fit it temporarily to the other panels also, as occasionally these vary somewhat. Should the templet not fit the others correctly, it is as well to make separate templets for each panel.

When the templets fit correctly, lay them out on a piece of paper similar in size to the material from which the panels are to be cut, and it will be readily seen which is the best lay-out for the cutting of the actual material for the panels.

With care in making the templets no difficulty will be experienced, and with practice one becomes efficient in marking out and laying out the material—the most difficult stage in the construction of the lampshade.

THE FITTING OF THE PANELS TO THE FRAME. This requires little or no skill, and is more a matter for care in attaching each panel to the taped frame firmly. By means of ordinary stitching no difficulty will be found in pushing the needle through the tape of the frame and the parchment. Little more pressure is required for any of the Celastoids, Ascelastoids, etc., if these are being used.

It is occasionally found, when a panel has been completely attached to the frame, that it overlaps; you can then take scissors and trim the material neatly to the middle of the taped frame, when a perfect fit is assured.

Continue with each of the other panels and the shade will begin to assume a pleasing appearance. It cannot be too greatly stressed that each of the panels must be securely sewn and the stitches made to show as little as possible inside the shade, in order not to spoil its appearance when completed.

THE BRAIDING OF THE SHADE. *Braids or Gimp*s can be purchased locally in a large variety of styles and widths. The width chosen is entirely dependent upon the size of frame that is being braided.

It is as well to make a calculation of the requirements

of the shade, so that the quantities can be purchased with little or no waste.

The sewing of the braid to the shade is very simple. It is usual to commence at the top of the shade, stitching the braid firmly and carrying it along the join of the two panels which are already sewn to the taped frame.

It is sometimes found easier to do the long panels first and then complete them with the braid round the top and bottom.

In sewing on the braid, commence from the under side of the shade, sew through the tapes and the material, then, taking the needle down quite near to the up stitch, sew through the material and the taped frame, taking care to space the stitches each time under the shade, as this gives it a much neater look.

THE MAKING OF A THONGED LAMPSHADE. The thonging method of making lampshades is the same for all types of frames, for pendants, bowls, wall lights, and standard lampshades in Perloid or parchment.

The frame having been chosen, templets should be prepared, and, as explained earlier, it is essential that they should be made for each panel, as unless each fits accurately it will be found difficult to assemble them.

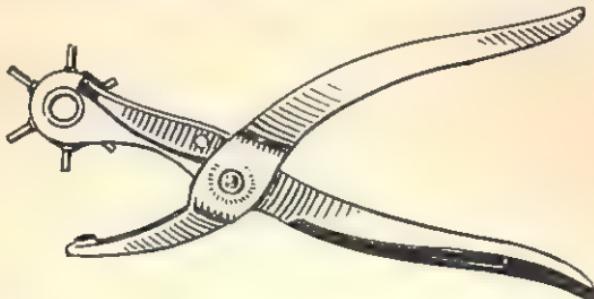
No binding of the frame with tape is necessary, but often, to make the under portion of the shade artistic, a coat of enamel is applied to the wire frame first, suitable in colour to the material that is being used.

The holes for the thonging can then be punched all round each of the panels, about one-sixteenth of an inch from the side and approximately $\frac{1}{4}$ in. apart (see illustration on page 25). The size of the holes will

depend upon the size of the thongs that are to be used.

A punch similar to that used in leather work is very suitable, as it has six various sizes attached and punches holes very accurately (see illustration below).

To commence thonging take one of the panels and place it in position on the frame, then take the thong and thread it through one of the holes at the top of



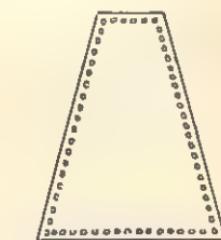
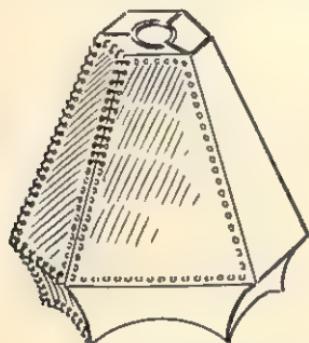
the frame, leaving about an inch of the thong under the shade; carry the thong over the wire, then under and through the next hole, at the same time fastening the short piece left under the frame to make the thong secure.

Continue the thonging through the holes of the panel and over and under the wire, until the top portion of the panel is secured. You are then about to work down to the bottom, but before doing so, take the next panel and simply lace it in with the one you commenced with. The thong is simply taken up through one hole, down through the hole of the panel exactly opposite and under the wire; the process is then repeated.

What actually happens is that, when two panels are to be fitted to the same wire of the frame, they are thonged at the same time, and with the same thong.

When an additional length of thonging is required, do exactly the same as at the commencement, laying an inch or so neatly near the underside of the frame, and thonging it in tightly to the material. The same applies to the end of the finished thong, which is neatly placed in a similar position.

When all the panels have been assembled, and only two or three of the final holes to be thonged remain,



Thonging the Panels

continue to carry the thong through these holes, as before, but do not pull the thong tightly. Now carry the end neatly inside the loops left slack, under the frame, which can then be pulled up tightly and neatly finished.

Various types of thonging are used, but perhaps the most popular is leather thonging.

With regard to colour, these thongs can be obtained in a number of shades, but often it is found difficult to match the material that is being used. It is then that natural thongs are purchased and coloured with spirit stains.

Raffia is also much used in lampshade making and has such a good range of colours that no difficulty is experienced in matching material of any particular shade.

TRIMMINGS, ETC. The panels assembled—whether by the braiding or thonging method—the shade now assumes a pleasing appearance.

It is complete in itself, but more often than not some type of additional trimming is added, such as fringes, tassels, glass drops, and various shapes of coloured wooden beads assembled and made to hang symmetrically from the shade, giving it a much more finished appearance.

Fringes can be purchased locally in all shades of colour and varying lengths, but perhaps the most popular are those known as shaded fringes, which are much lighter in colour at the top where they are sewn to the under part of the braided shade, but deepen in colour at the bottom of the fringe.

Many shades lend themselves to a combination of trimmings, say a fringe and tassels, the latter being made from the fringe. Take a length of fringe and fold it to the required size of the tassel, simply sew it together, and complete it with braid round the top. A neat and effective tassel is then complete and ready for attaching to the shade.

Paper bead making to-day is known by many, and these beads, neatly threaded—either lacquered or painted—and attached to the shade, give it similar charm and beauty.

PAINTING AND TINTING. Celastoid, Vetroloid, Ascelastoid, Perloids, etc., can be purchased in such a variety of colours that it is unnecessary to tint any of this material, but should you purchase the natural

* * *

coloured parchment and choose to tint this yourself, it is quite an easy matter with spirit stains. Mix a small quantity of powder with methylated spirit, then soak a wad of cotton wool with the liquid and quickly rub over the parchment surface.

Some very pretty effects can be obtained with the aid of another wad of wool soaked in methylated spirit only, and the colour on the parchment can be toned down so that it gradually fades away to the natural colour.

A unique method of making a shade very distinctive with any of the Celastoid materials is to have a combination of two colours, with alternate panels of the colours chosen. This will be found to create a most unusual and pleasing effect, and can be introduced in either the braiding or thonging methods of making.

With a limited number of materials, the cost of which is very small, hand painting with charming results can be introduced, both on the white or clear Celastoids, Marbleines, etc., or on the natural parchment.

The materials necessary are: glass painting colours or any type of transparent painting colours, black Indian ink, and brushes.

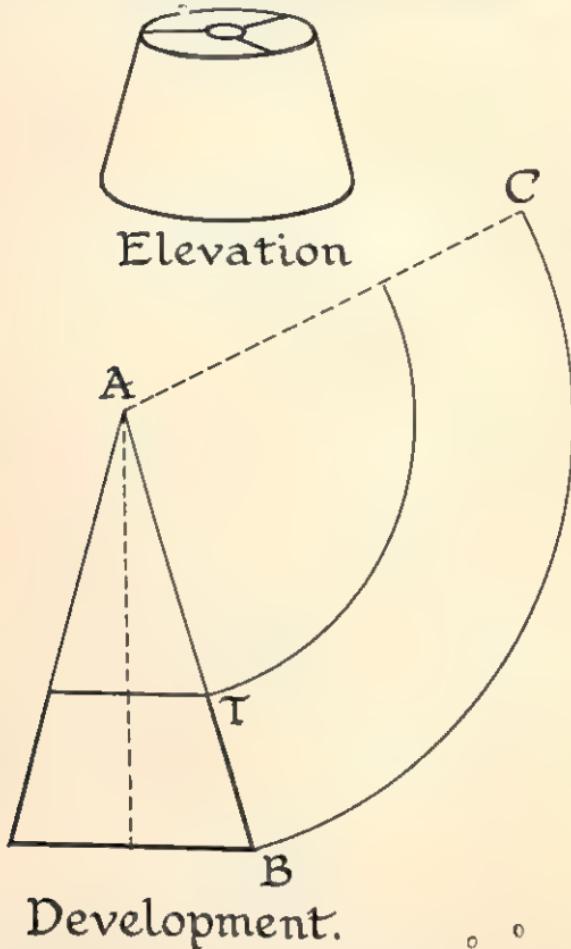
Those who cannot design can purchase in most art stores transfers or designs which are very suitable.

First place the design on the table and the panel to be designed over it, next take a fine pen and with the Indian ink trace the design on the panel itself, which is then placed on one side and allowed to dry while other panels are designed in the same way. The chosen colours can afterwards be painted in.

HOW TO CUT OUT AND MAKE AN EMPIRE ELECTRIC SHADE. This type of shade is in vogue probably because it is so simple. It gives a pleasing effect and lends

itself to various methods of decorating, so that it is suitable for use in many types of rooms.

The size of the shade must first be determined, and



if it is to be for an electric fitting two rings will be necessary, the smaller of the two being the part necessary to fit on the lamp holder, whilst the larger ring is necessary to hold the bottom of the shade firmly.

After the size has been decided the base must be drawn as shown. We will assume that our shade is to have, when completed, a base 7 in. and a top 5 in. in diameter; the height of the shade will work out proportionally, as will be seen later. From the centre of the base draw a perpendicular line and complete the triangle as shown in the diagram. Then with *A* as centre and radius *AB*, describe a circle as shown; again, with the same centre and radius *AT* describe another circle.

To obtain the circumference of the base, multiply the diameter, in this case 7 in., by $3\frac{1}{2}$, which will give a result of 22 in., which is the distance required from *B* to *C*. Join *AC*; now join *BC*, which is the complete envelope.

The wire rings are then taped and the envelope is stitched and braided on, or it can be punched and thonged as previously described.

CHAPTER III

NOVELTY FLOWER MAKING

FLORAL decorative ideas for the home are ever in demand and meet with a cordial reception when it is a difficult problem to obtain the natural blooms.

To those with ambitious ideas, the novelty of such a handicraft cannot help but appeal, in so far as one is enabled practically to create, with little or no knowledge of either horticulture or art, perfect reproductions of flowers very suitable for table decoration and also for the present day vogue of personal wear—all of which compare very favourably with the natural flowers.

The progress and development of this particular and appealing handicraft has in the past aroused much interest. Faults have been found with some of the materials from which such flowers have been made. This particularly applies to those made from sea shells, where, after the assembly of the blooms, the weight is considerable, in spite of the fact that they have been perfectly made. As a result they become disarranged in the daily routine, and it is an undertaking to make them good for further use.

Paper artificial flowers in particular very soon become dust laden, and there are no methods whereby the cleaning can be satisfactorily carried out..

A STUDY OF MATERIALS, IDEAS, AND ASSEMBLY. In the chapter on "Art of Lampshade Making," mention was made of the class of materials from which the shade was made, viz. Celastoid, Ascelastoid, Marbleine, Perlloid, Nacroloc, etc.; whatever the name under which

it was purchased matters not, as there is little or no difference in the quality, and any which particularly appeals is recommended for the making of any of the flowers later to be described.

Assuming we have undertaken the making of a lamp-shade from this material, we shall find that, after cutting the panels, however economical one may try to be in laying out, it is an impossibility to avoid a certain amount of waste in pieces of various shapes and sizes which appear to be useless.

These waste pieces, however, can be turned, with deft fingers and a little ingenuity, into artificial flowers, creating and incorporating original decorative schemes.

Flowers made from such material have many advantages when compared with others, apart from the fact that they cost practically nothing.

The variety of colours in which such material can be purchased eliminates the necessity of additional outlay and the amount of work involved in colouring. The colours are fast and the material is the more suitable on account of its lightness.

To those attempting the making of such flowers, but who are not in the happy position of having odd pieces of any of the materials, it may be mentioned that these can be purchased in small portions in whatever colour is required to carry out any ideas they are contemplating.

The first consideration is the variety of flowers to be made, and it is as well to confine your activities to simple flowers before more ambitious schemes are attempted.

It would be impossible to describe in detail the making of every variety of flower, but the general principles of making are similar for all varieties.

Proceed by using scissors and cutting up the Celastoid, etc., into replicas of petals—as shown in the illustration—the size of which is entirely dependent on the size of the flower. Also in any one flower the size of the petals must necessarily vary, as those to be



Roses = 10-12 petals. Calendula = 18-20 petals.

Anemone = 4 petals	Daisy..... = 10-12 "	Geum, Pansy,
Nemesia = 6 "	Aster..... = 24 "	Poppy, Sweet Pea,
Phlox..... = 6 "	Sunflower = 14-16 "	Carnation, requires uneven edges.



Cosmos = .8 petals
Lilium = 10-12 "
Narcissus = 4-6 "

Apple Blossom }
Crocuses } 3 petals for
Hydrangeas } each flower.

assembled in the centre of the flower will not be seen as those more fully developed.

THE WIRING OF THE PETALS FOR ASSEMBLY. Piercing the prepared petals is a very simple undertaking, but it would be as well to mention that it is a practical idea to use a small piece of wood on which to do the piercing.

Take a pair of pointed scissors or a small piercing tool and make two small holes—as illustrated on page 34—in each of the petals. Then cut up a number of lengths of fine wire, approximately 3 in. long; place one of the wires through one of the holes and bend it into

the shape of a hairpin. Next, with the thumb and first finger, twist the two wires tightly together and well up to the petal, which will securely attach it. Do likewise with the other wire in the other hole of the same petal. The two wires are then firmly attached to the petal and can then be twisted in a similar way to complete the petal for assembly.

It is very practical to wire a number of petals in this manner, as occasionally, during assembling, one of the petals may not exactly fit in with the others though another will do so without difficulty.

THE MODELLING OF THE PETALS. At this point consideration must again be given to the flowers that are being copied, as it is necessary to model the petals to look as much as possible like the natural formations.

There are two ways in which the petals can be made pliable and ready to be modelled to any shape, namely :

1. After the wire is attached the petals can be held near the fire for a few seconds.

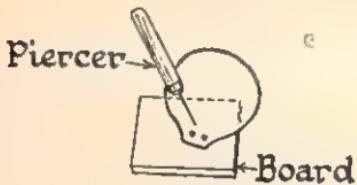
2. The petals can be held in hot water.

When they are pliable, model them into shape, allow them to cool, when it will be found that the shape is permanently retained.

STAMENS AND CENTRES. These can be purchased, specially manufactured to suit the many and most popular varieties of flowers, but should you prefer to make them, charming centres, which are equally artistic and suitable for the purpose, can be made with a little ingenuity. Many oddments in wools and silks can be utilized for the purpose. The more highly coloured are recommended, and odd materials of this type can be fashioned on small buttons or beads.

First cover the button or bead neatly with either

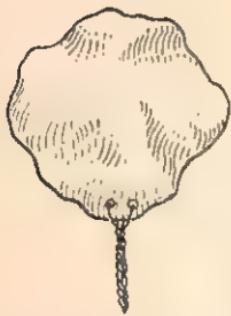
silk or wool, and arrange around the outer edge another colour of any suitable material, allowing about 2 in.



Wires bent like
hairpins, for
wiring petals.
approx 1½"-2"
double.



The two separate
wires are then
twisted together.

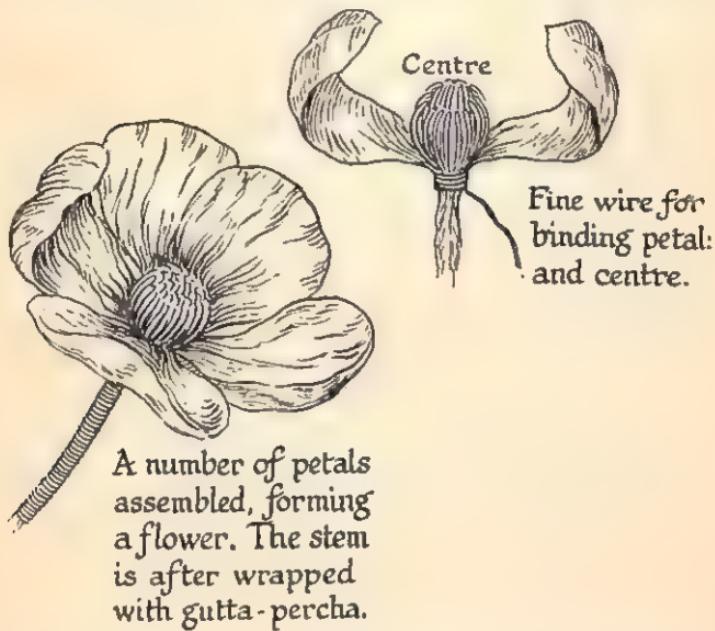


Holding the wire,
warm the petal,
and model with
the fingers.

of the material to hang down, which must later be assembled in, when the actual making is carried out.

Special care must be exercised to arrange the centres neatly and make them secure with a few stitches.

The petals and centres having been prepared, the assembly can now be commenced. Take a piece of



wire—the length to be determined by what the flower is intended for, table decorations, sprays, posies, etc.—thick enough to support itself; at one end make a small eye on the wire, and with a finer wire secure it firmly to the centre or stamen by wrapping round. It is as well to commence with a long piece of wrapping wire, as it can be utilized in one length to make the entire flower, and securely fastened off on completion. Taking one petal, arrange it in position near to the centre and carry the wrapping wire round the centre and the

connecting wire of the petal two or three times, keeping well up to the petal itself, which makes it very secure (see page 35).

The other petals are arranged likewise, and by the



*Small flowers
assembled. Suit-
able for personal
wear.*

same method, discretion being used as to the number of petals required for each flower.

The flowers having been completely assembled, the next stage is to wrap the stem neatly with a covering of gutta percha. This is very inexpensive and is obtainable on cards in suitable widths for wrapping, or in sheets which can be cut into strips and used similarly. It can be bought in two colours, green and brown,

and the heat of the fingers in wrapping makes it lie very neatly around the stems, so that it requires no adhesive to fix it permanently.

This completes the flower itself and only the foliage is now necessary, of which a very varied selection is obtainable in bundles of single leaves or sprays, attractively arranged, and attached to the stems with the gutta percha which completes the flower.

A number of such flowers arranged in vases or bowls, and tastefully displayed, give added attraction to a room and compare very favourably with any that have hitherto been introduced.

The general principles having been described, which are applicable to all the many varieties, it would, perhaps, assist many who are not fully acquainted with the little peculiarities of some of the flowers if some of the latter were considered in greater detail.

ANEMONES. These can be made in a variety of colours, perhaps the most popular of which are white, blue, red, and purple. The centres are mostly black and often an artificial calyx is placed on the stem in place of leaves, which completes it.

APPLE BLOSSOM consists of a number of small white and pink flowers assembled in clusters, and arranged irregularly on bent wires which will carry a number of blooms; or they can be made into small miniature trees, which are especially attractive as table decorations.

ROSES. A variety can be made for table decoration and personal wear; the briar or wild rose being especially suitable for the latter purpose.

When the flower has been completed a calyx is often introduced, which is fitted quite close up to the petals

and wrapped with gutta percha to secure it firmly, the leaves being wrapped in the same way.

CROCUSES. Three petals are usually sufficient, with yellow centres; the usual colours are orange, blue, yellow, or mauve.

CARNATIONS. Rather more petals are necessary—any number above 18 is required to make a bloom—and these are usually cut at the end, and curled in the manner previously described.

HYDRANGEAS. A very popular decoration for the table, this flower is made up of a number of smaller ones, usually, with three petals to each and one small centre. These are assembled into a large flower, the diameter of which is from 2 in. to 3 in. and depth about the same, and mounted on a long stem wire with the leaves irregularly attached on the stem.

NARCISSI. These are particularly appealing. A small cup-like yellow centre is required, edged with red. The petals are somewhat flat and are trimmed on the edge; five is the usual number.

VIOLETS. One of the most popular varieties for personal wear, these flowers are very easy to make. It is usual to put two small centres in each bloom, with four or five petals. A number of flowers assembled into a bunch with single leaves complete a charming posy.

SNOWDROPS. These are very simple to make as each flower consists of three small petals. A bowl with ten to twelve blooms—some rather closed, others more fully developed—neatly arranged in moss, makes a charming table decoration.

WATER LILIES. These are exceptionally attractive when made up in clusters of three or four flowers, and

placed in a coloured shallow bowl partly filled with water. The flowers are laid on cork, which floats, and two or three leaves can be made to do the same, which completes a very novel method of decoration.

Much more could be said on the subject without exhausting the possibilities of this fascinating handi-craft. Novel ideas can be introduced with small flowers in the making of menu holders, serviette rings, and the decorating of fruit bowls and place markers, and many other articles.

In conclusion, those who may be contemplating the organization of bazaars or sales of work would do well to occupy some of their leisure hours—very pleasantly—in making such articles as have been described, with every prospect of selling them profitably.

CHAPTER IV

THE MAKING OF STOOLS

THE SEAGRASS STOOL. This, to-day, is practically a replica of the old rush-seated stool which was once so popular. Seagrass is not unlike rush, but it has many advantages over it, being much stronger, and can be obtained in longer lengths and varying thicknesses, and in a large variety of colours.

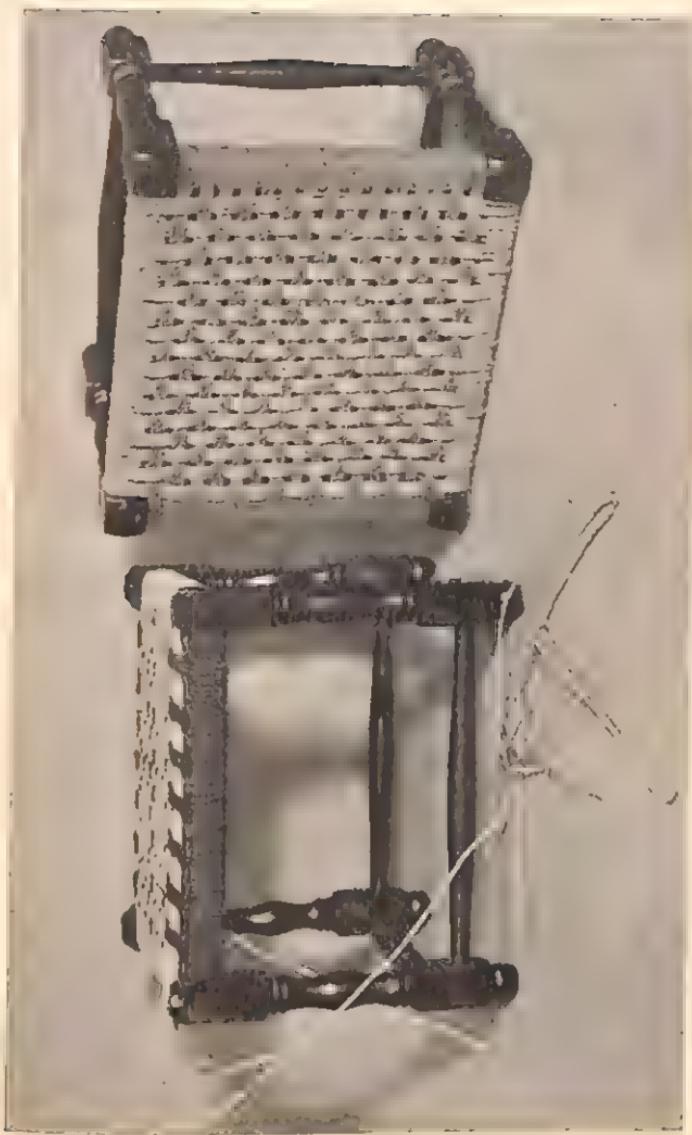
The weaving of a seagrass stool is not only fascinating but makes a very inexpensive hobby, and requires little or no artistic talent. Stool frames can be purchased in a variety of styles, completely assembled. The price of the stools varies from 1s. 9d. each and upwards, according to the class and type of stool and the class of wood it is made of—usually oak or ash. The latter is the cheaper of the two.

At some retail stores, stools can be purchased, an extra charge being made for the staining and polishing of the frame. But should you purchase the stool unstained and prefer to stain it yourself, this is quite an easy matter with ordinary wood stains.

After staining, rub it down with fine sandpaper and apply a coat of clear polish, and a beautiful finish will be obtained.

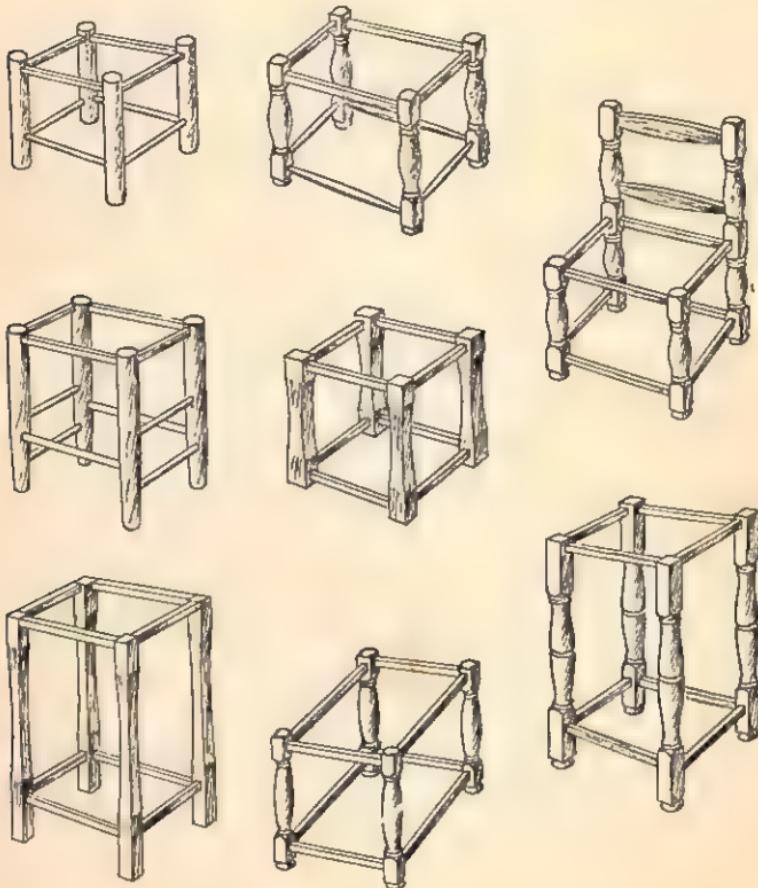
SEAGRASS. No difficulty will be experienced in meeting demands for any colour scheme. The seagrass is not only obtainable in many colours, but also in varying thicknesses—fine, medium, and thick—the most popular being the fine and medium grades. Whichever type is used, a similar quantity is required.

SEAGRASS STOOLS



4-(673)

Two-coloured twisted seagrass made only in the medium thickness is also very popular, and excellent



results are obtained by weaving the two-coloured twisted and the natural medium seagrass together.

The amount of seagrass required for an ordinary stool is approximately 1 lb., and here again by introducing two colours, $\frac{1}{2}$ lb. of each colour, delightful results are obtained.

WEAVING. *The Cross Pattern.* Take a strip of seagrass from 6 to 8 yd. long, turn the stool upside down, and tack the seagrass on the crossbar in the right-hand corner, after which the stool is turned up again. It is now attached so that the seagrass can be worked right-handed.

Then carry the seagrass across the stool, over the crossbar opposite, then under the stool; do this three or four times. The number you can decide upon yourself, but, whether it is three or four, that same number of strands across must be carried out throughout the making of the stool.

When the three or four strands have been made across the stool, take one complete turn round each crossbar. The reason is that each set of three or four must be separated from the others (see Fig. 1, page 46).

The stool frame must be completed in this manner and the seagrass made secure in the corner, under the stool, as was done at the commencement.

The seagrass is then in sections of three or four strands, and separated by the one turn round the bars.

Do not pull the seagrass tight, or difficulty will be experienced when you are weaving it across in the opposite direction. The joining of the seagrass is usually done—under the stool—by a reef knot, or by any other type that will not easily become loosened.

The weaving at right angles to the first weave is commenced. Tack the seagrass securely, as previously, in the corner under the stool, then carry it over one set of the threes or fours, under the next set, and over and under similarly across the stool (see Fig. 2, page 46).

It is not essential to do the same under the stool, but usually you carry the seagrass under two sets,

which makes the under appearance much neater. The same procedure is carried out when you have made a set similar in number to that of the first weave; you



MINIATURE EXAMPLES OF SEAGRASS STOOLS IN VARIOUS STYLES

do precisely the same again, taking the seagrass round each of the bars.

The next set can be woven. This time you reverse the conditions, both on the top of the stool and under; the top set which you carried over in the first set must this time be carried under, and so on.

Actually, the method is a symmetrical darn, both on the top of and under the stool.

When joining the seagrass in this weave, always conceal the knot where the seagrass goes under the weave under the stool, so that no knots will be seen in the finished work.

If a pattern is desired in the weaving, this is quite an easy matter. When weaving the first stage, carry out, say, two, three, or four sets of threes or fours in one colour, joining the second colour under the stool, and continue likewise, making the weave uniform across the stool.

The second weave is done in precisely the same way with the same colours, and a similar amount of sets of threes or fours.

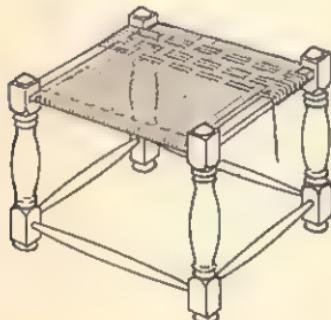
This method lends itself to a variety of designs, and with a combination of two colours, appeals to many.

THE WEAVING OF THE SEAGRASS STOOL : QUARTERING METHOD. Commence by taking a turn round bar No. 1 (Fig. 3A, page 46), then carry the seagrass over and under bar No. 2 (Fig. 3B, page 46), and across the frame to the opposite bar; now carry it over and under the bar No. 3 (Fig. 3C, page 46) as was done when you commenced. Next, carry the seagrass over and under the bar No. 4 (Fig. 3D, page 46), and again carry it across the stool to the bar opposite, and repeat. After a few strands have been woven round the stool, and you desire to introduce another colour, make a similar number of strands at each corner with the first colour, then join the second colour, and continue as before until the whole of the frame is covered.

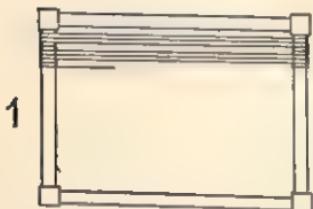
It is advisable, when carrying the seagrass over at right angles in the corners, that each time you push it well up to the last strand, for the sake of neatness and to achieve a uniform line down from each corner to the centre of the stool. It will be seen that each complete set of strands of the seagrass across the stool frame reduces the area of the stool frame to be covered.

In many stools it will be found that one side is longer

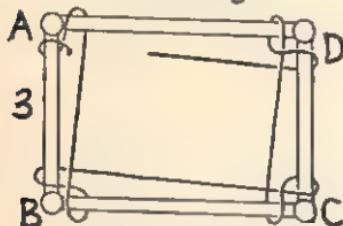
than the other. When this is found to be the case, continue to go round the stool and, when the shorter



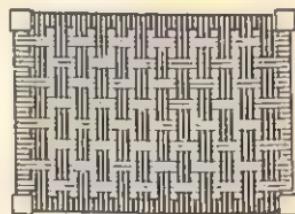
Cross weave
under & over
alternate sets.
Second Stage.
2



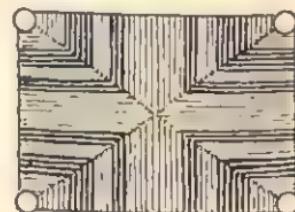
1
Sets of 3 strands separated with
one strand round cross-bar.
First Stage.



To commence the
Quarter Method.



Cross-woven pattern
complete.



Quarter Method
complete.

side has been completed, fill in the centre with strands across from side to side so that they cross in the centre. When it is completely filled up, knot the last

strand neatly to a strand opposite—under the stool—and conceal the knot.

THE MAKING OF A CANE-WRAPPED AND WOVEN-SEATED STOOL. Cane and basket work is perhaps the oldest of crafts, and during recent years it has been taken up very seriously with many home craft workers.

The majority have previously confined their activities to such articles as shopping baskets, tea trays, waste paper and laundry baskets.

It is very reasonable to assume that cane and basket work would be very much more popular if it did not entail rather complicated methods of working, which must be thoroughly understood before any article can be undertaken with confidence, and satisfactory results achieved.

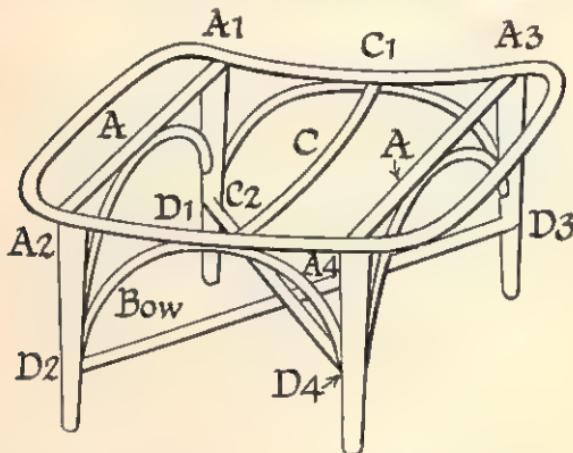
Facilities are afforded to many whereby it can be studied under expert and practical instructors, but there are those not in such a position who are yet eager to do cane and basket work which involves less intricate methods of working. These need have only a very limited amount of technical ability to become experts in the making of new and beautiful articles for the home.

Quite recently a stool which incorporates cane work has been introduced. It is both new and novel, and departs entirely from the old type of cane-seated, sea-grass, or leather stools.

It has many advantages when compared with the older types. It is very much lighter, more artistic, has a bow seat, with handles at both sides; single-sided enamelled canes can be introduced with effective results, and, lastly, the methods of making are not in the least difficult, and can be undertaken by anyone with no knowledge of cane work or basketry.

MATERIALS REQUIRED. The stool frame, which is made mostly with cane; $\frac{1}{4}$ lb. white wrapping cane; $\frac{1}{4}$ lb. round pulp cane, No. 6, for the seat; $\frac{1}{4}$ lb. round pulp cane, 9 or 10, for stakes; six single-sided enamel canes for wrapping handles; a quantity of $\frac{1}{2}$ in. wire nails. The only tool required is a small hammer.

The stool frame is shown in the accompanying illustration. It is very light, being mostly made of cane,



but constructed with crossbars and bows, which are secured to the legs and the top of the frame, so that it is very firm and rigid, and, when completed, is very serviceable for everyday use.

It will be seen that the top of the stool frame is made in one piece and is slightly concave, which gives it a more pleasing appearance, and certainly makes it more comfortable when in use. It incorporates both the handles and also forms two sides of the stool frame.

The framework of the seat is completed with two cross-bars, which are denoted as *A*, and the points at which they are secured are denoted as *A*₁, *A*₂, *A*₃, and *A*₄.

The bow supports, which give additional strength to the frame, are marked *B* in all cases.

Across the centre of the stool seat is an additional strengthening bar, termed as the *seat bow*, which is slightly concave; this is denoted as *C*, and the points at which it is secured are marked *C1, C2*.

Lower bars are also fitted at right angles under the frame and secured to the legs. These are defined as *D*, and the points of attachment to the legs are marked *D1, D2, D3, D4*.

It is essential to letter the special points of the stool frame, as the construction will be more easily understood when we refer to them again, in progress of making.

The wrapping is in lengths from 6 ft. to 10 ft. long, and a very practical and useful method is to damp the cane before using, as it makes it much easier to work, and, when dry, tends to tighten it also.

Points to Remember when Wrapping. Always wrap the cane from left to right and away from you. The wrapping is *always* up the splice and *never* down.

How to Join the Wrapping Cane. The cane itself is half rounded one side and flat on the other. The flat side is *always* wrapped to the frame or bars. It is essential all joins should be—as far as possible—under the bars, or where they will not be easily seen when made.

When the wrapping is in progress, and approximately only 6 in. to 8 in. are left to wrap, take an additional length of cane, place it in position with the rounded side to the frame or bar, and in such a place as previously mentioned, where the joining will not be seen; continue again with the remaining short piece,

wrapping the new length in to the frame also. After two or three such turns have been made and only a short piece remains, turn the new cane back again over the short end, and, taking the two canes with the finger and thumb of the right hand, give them first a quarter twist, making the old cane lie in a position



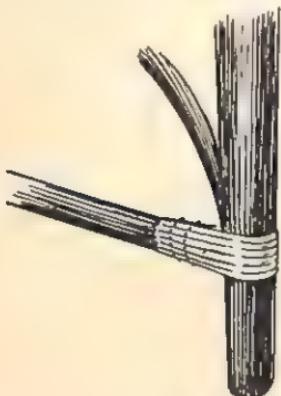
previously occupied by the new and with its rounded side to the frame. The new cane, when twisted as described, will then have its flat side to the frame or bar and can be continued. The old cane is wrapped in at the same time, so that it is made invisible.

The first stage is the binding of the joints of the cross-bars, and it is as well to refer to the illustration of the frame on page 48 for the points to be bound. These points include *A*1 to *A*4, *C*1 and *C*2, *D*1 to *D*4, and where the lower bars *D* cross each other, both on the top and underneath, making twelve such bindings in all.

The method of binding is seen in the illustration above, which shows pieces of the wrapping cane,

approximately 6 in. long, simply nailed down to the crossbars, extended over the joint, and again fastened similarly. The object is to cover each of the joints with four or five such strips of wrapping cane.

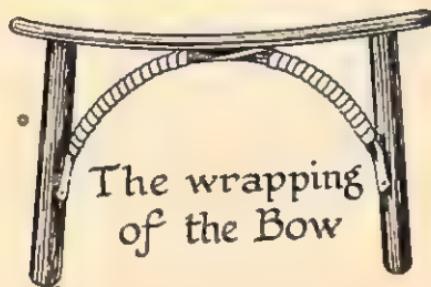
After the strips have been placed in position it is



*Strips extended round
the leg and secured on
both sides of lower
cross-bar*

usual, for the sake of neatness, to pare off carefully with a knife the points at which the wrapping is made.

The four bows have then to be wrapped; the cane is attached near the leg of the frame and neatly placed around the bow, then fastened similarly on to the other leg, to which the bow is also secured (see illustration below). Again, it is as well to remember to work left and right and from you.



*The wrapping
of the Bow*

Having wrapped all four bars, again attach a length of cane to one of the lower bars *D*, and in a similar fashion continue to the point where it is attached to the stool leg. It is then readily seen why it was necessary to introduce the strips around the joints, as otherwise it would have been a very difficult undertaking to make a neat and satisfactory wrap at such points.



The wrapping of the
lower bar-leg.
Left to right
up the splice.

With the strips, however, the wrapping can be continued without difficulty "up the splice" as previously mentioned, at the same time being taken around the bow and leg also, to a distance which is determined by yourself. The covering of the splice of the two bars having been neatly wrapped, the two bows are then omitted, and the wrapping of the legs only is continued to the top of the stool, and fastened (see illustration above).

The remaining lower bars and legs have now to be likewise wrapped.

The bows completed, only the seat bow *C* remains to be wrapped in a similar manner, from points *C1* to *C2*.

Next we consider the wrapping of the handles, in which single sided enamelled and coloured canes are introduced, usually in a combination of two distinct colours, orange and black, black, and gold, blue and gold, etc., which, when completed, gives the stool a really artistic appearance.

Commence by securing each of the enamelled canes under the handles, and as near as possible to the cross-bar *A1*. The two canes are then carried around the handle itself; again remember to wrap the canes from left to right and away from you.

Where it is necessary to add a length of cane, the same method is adopted. The new cane is inserted under the handle where the join cannot be seen, and the old cane is wrapped round two or three turns (with the rounded and coloured side to the handle) in order to secure the new cane. The stool is then turned into such a position as will make the joining easier.

Holding the bound portion firmly with the left hand, take both the new and old canes with the first finger and thumb of the right and make a quarter right-hand twist with both canes. The old cane then lies with its coloured side to the handle and the new cane assumes the position of the old, with its enamelled and coloured side in position for the wrapping to be continued.

The old cane is simply wrapped in and made invisible when all the handle has been wrapped (see illustration, page 58).

To fasten the cane off, secure with a tack on cross-bar *A*. The other handle can then be likewise wrapped, which completes the frame work and leaves only the seat to be considered.

With the frame are also four independent pieces of

split cane; two are approximately the length from *A*1 to *A*3, the other two from *A*1 to *A*2.

The two pieces which suitably fit *A*1 to *A*3 will be found to be pared at the ends. Take one of the pieces, place it centrally and along the top of the stool frame (as illustrated), between *A*1 and *A*3, page 48, and secure it at two or three places. The first nail will be at the end nearest *A*1; the other nails approximately 1 in. apart, the remainder of the cane being left unfastened for the time being.

Attach the other cane in a similar manner from *A*2 to *A*4, commencing the nailing down at point *A*2.

We next come to the staking of the seat. First measure the distance between *A*1 and *A*2, and then equally divide it into eleven sections by marking each section. These points will be the correct positions for the stakes at a later stage.

As the stakes have to extend across the bow seat, next measure the length from *A*1 to *A*3, and, allowing approximately 2 in. more than the correct measurement, cut twenty pieces of staking cane this length.

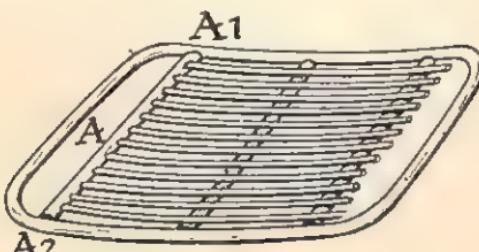
Take one piece of the cane and damp it, then with a pair of pliers (flat ends preferably) hold it firmly 1 in. from the end and bend it at right angles. Care must be taken not to make the angle too acute, otherwise it may tend to split, but with ordinary care no difficulty should be experienced.

The stake is then ready to be placed in the centre of the side of the crossbar *A*, at the first of the ten points previously defined. It is best to work from left to right, that is, from *A*1. It will be seen now why the angle was made on the stake first—to allow it to be fastened to the crossbar *A* with the angle to the left as shown in

the illustration. Two nails only are necessary to secure the stake firmly.

Holding the stake firmly in the left hand, slightly bend it into a concave shape so that it coincides with the bow seat. Taking another stake, first bend the inch portion at right angles, and, should you choose, it can also be bent concavely, similar to the first stake, before being attached to the crossbar.

The first stake is placed with the angle to the left;



The stakes nailed to
cross-bar A.

No. 2 stake is next placed on the crossbar as near as possible to the first stake, but with the angle to the right, and again secured.

It will be seen that the two stakes, fitted together, virtually represent one.

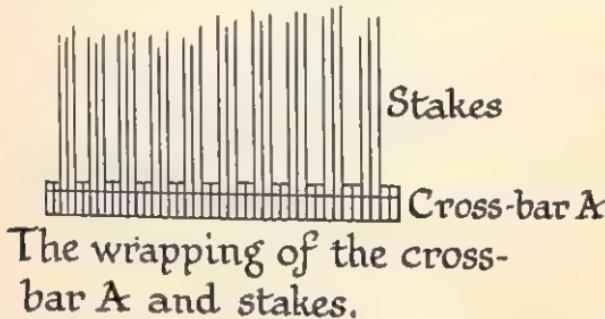
The remaining stakes are fitted in pairs in a similar manner, in the positions which will have been already equally spaced (see illustration above). Double staking of this kind gives the seat added stability.

Particular care must be exercised in attaching the stakes to the crossbar *A*; they must be in the middle of the side of the bar and *not on top*.

Next take one of the two pieces of split cane and

extend it across bar *A* and partly over the stakes, securing it to the bar with nails in four places. The reason for so doing is that the stakes may have been nailed irregularly to the bar, and the cane then placed over them makes it level for the wrapping.

To complete the crossbar *A*, take a length of the wrapping cane, secure it at point *A* and underneath wrap it around the bar. When the first two stakes have been reached, carry the cane in between the two



and neatly place it alongside the previous wrap. This is carried out to the end of the crossbar, fastened, and cut off short (see illustration above).

We now come to the weaving of the seat. With the round pulp cane this also is found to be much more easily handled if damped before using.

First place the stool in such a position that the unattached stakes are away from you. Taking a length of cane, carry it around the frame *A1*, allowing approximately 15 in. to 18 in. on one end. This short piece has to be carried across the stool first, over one pair of the stakes, then under, over, etc. (see page 58), until the opposite bar is reached. The cane is carried around this bar and back to the first bar, where it now has to

be taken under. The conditions are simply reversed. It can easily be seen that as the weaving progresses it tightens itself together.

We commenced with the short length of cane which would approximately go to one side of the stool and finish somewhere in the middle, between two of the bars. Place the end *under* the nearest stake, which is all that is necessary to hold it in position.

[SPECIAL NOTE. Never leave the end of the cane coming over the stake. It must *always* be *under*. The ends are clipped off when the weaving has been completed.]

We now take the original long length of cane and continue the weaving, and, when we come to the point where the end was placed under the stake, our new length will also have to go under. The two will lie closely together, so that no joining will be seen at the top of the completed stool.

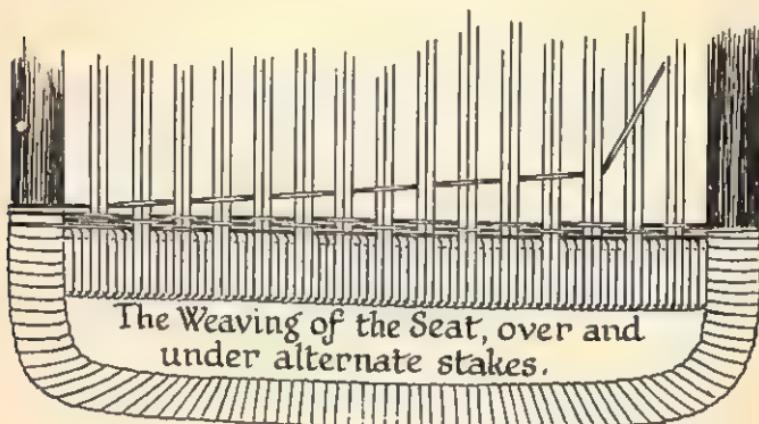
After the first three or four weaves have been made, the cane can be carried around the bar twice, if it is so desired, but particular care must be taken that the turns around the bar lie closely together, likewise the weave itself.

It is as well to examine the work occasionally to see that the weave is not out of alignment with the wraps around the bar, or *vice versa*; but should this happen it can be remedied by either taking an additional turn around the bars or taking one less.

Another essential point is that the stakes themselves should be kept in their original positions; should they become displaced during weaving, always bend them to the correct position before proceeding further with the making.

The method of weaving having been described, it may interest and assist many to know how to manipulate correctly the cane and fingers in such a way as to simplify the weaving.

[*SPECIAL NOTE.* When weaving from left to right, the fingers of the left hand only are used to hold the cane



Wrapped handle.

close up to the last weave; the palm of the hand rests on the finished work. The first finger and thumb of the right hand holds the cane in exactly the same manner as anyone would hold a pencil or pen, and about 2 in. or 3 in. from the point which is held by the left. We are now assuming that the cane is coming from under the last stake; it is then required to go down between the next two stakes.]

Holding the cane as previously stated, push it down in this manner, at the same time allowing the second finger of the right hand to go down in between the next two stakes. The finger is simply looped on the cane at the first joint, and at the same time the cane

is released by the first finger and thumb. The hand from you, which automatically releases the cane from under the stake, is somewhat extended and is again in its correct position for the same method to be repeated.

With practice, one soon becomes efficient, and a much higher standard of work is achieved.

In working from right to left, the conditions are reversed.

The weaving is continued as previously until the seat bow is reached. It is then that the pieces of split cane, which were secured partly to the frame, are again used. It will be readily seen that it would be impossible to carry the weaving cane around the frame, on account of the seat bow. So, for the width of this, the weaving cane is carried only around the split cane, but care must be exercised and it is very necessary to damp the weaving cane beforehand: this will make it much easier.

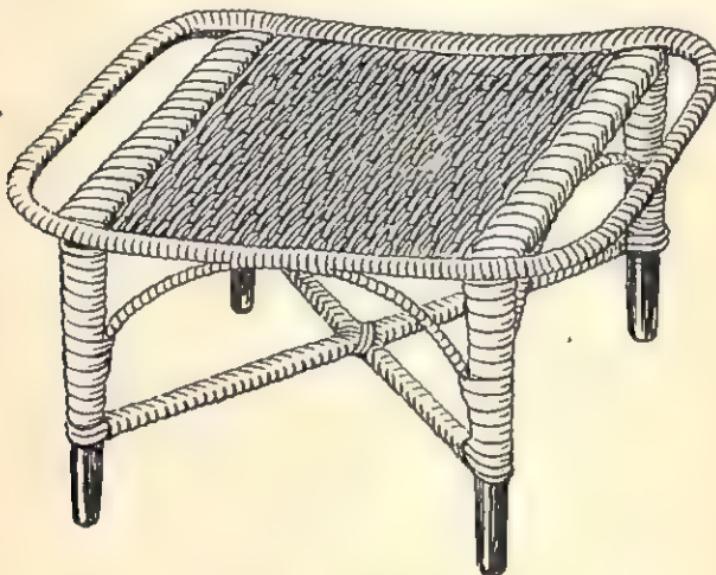
When the bow seat has been passed, the weaving can again be taken back on the frame, but first the split canes must be secured to the frame. The work is then straightforward, and the weaving can be continued to a point about $\frac{1}{2}$ in. from the crossbar.

The fastening of the stakes must next be undertaken. First cut off any cane that is not necessary, making an allowance of 1 in. for the angle on the stake, which is again placed in the middle and on the side of the crossbar, and secured.

A little more difficulty will be found in doing this, on account of the weave. But here again a practical method is to push the nails in with pliers rather than to secure with a hammer, as the work is apt to be

somewhat damaged by this method if great care is not taken.

When all the stakes have been fastened to the cross-bars, the last of the split cane can be nailed into position on the top of the stakes and crossbar, and the wrapping cane can be placed around the bar. Stakes



and split cane—as previously described—secure it under the bar, where it is not easily seen.

Only the weaving now has to be completed, and this is a little more difficult because the stakes have already been fastened into position. But the cane can be threaded through, under and over, etc., until the whole seat is completely weaved and the cane secured at a point under the stool.

This completes the making of the stool except for the finishing touches. Shreds of cane will be noticed

here and there ; these can be clipped off with scissors, or, better still, singed.

Next turn the stool upside down and cut off all the ends close to the weave ; and, lastly, the lower parts of the legs, which are not wrapped, can be given a coating of clear polish.

In conclusion, it can be stated confidently that, if the methods here described are carried out in all their details, the results achieved will more than compensate one for the time and labour expended.

LEATHER-SEATED STOOLS. The general principles and ideas of seating stools with seagrass have been fully described previously, and will no doubt make special appeal to many. On the other hand, there are many to whom seagrass does not appeal.

Leather-seated stools have been known for many years, and have been acknowledged to be not only an attractive addition to the home but also one of great utility. Being conveniently small and light, they can be removed easily, as required, and when not in use can be placed conveniently in obscurity.

It is recognized that, of the various materials used for seating stools, leather is one of the *most* serviceable ; furthermore, although with the usual wear the leather itself may discolour somewhat, it can always be cleaned and polished without loss of any of its beauty.

A fact which will do much to create a demand for such stools is that one does not require to be an experienced leather worker in order to undertake their making. A handsome and inexpensive stool which will bear the closest inspection when completed can be made with very little trouble.

The stool frames for leather seating are the same as those used for seagrass.

PREPARING THE FRAME. It is a matter of personal choice whether the stool is wax polished or stained and polished. Both methods are practical and give pleasing results.

The wax polishing method is specially adaptable to oak stools, as it is then possible to show the graining of the wood. First carefully rub the frame with fine glass-paper to ensure a smooth surface. This is essential to obtain good results. Then rub a rag dipped in linseed oil completely over the stool and allow the oil to dry. Remember not to put too much oil on, as it will adhere to the stool in a sticky state. When the oil has soaked well in, apply a little wax polish with a rag, and continue the rubbing process until a good surface is obtained.

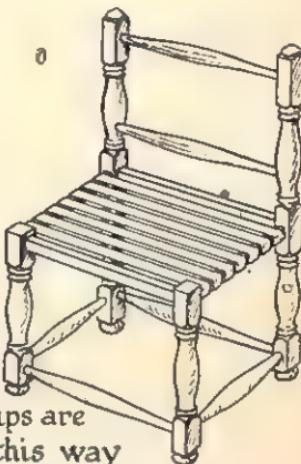
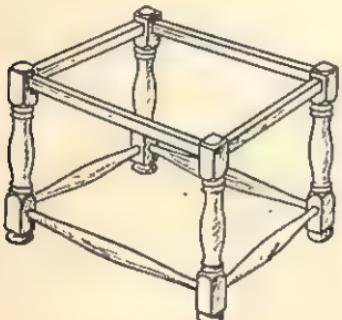
The stool can either be left in this state or it can—if additional time be spent on it—be made to have a very highly polished surface by French polishing. Apply the polish with a soft rag, and when it is dry rub down the stool with glasspaper, and continue with the process until a highly polished surface is obtained.

Good results are also obtained by applying a clear polish or varnish with a brush, rubbing down, and applying a second coating of polish.

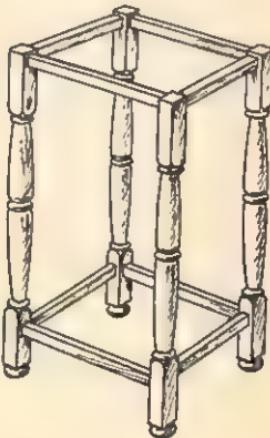
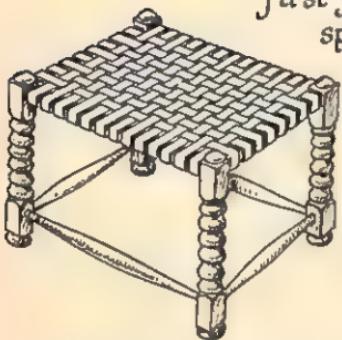
SEATING MATERIAL. The leather used for the seating is modelling calf or cowhide, which is obtainable either in its natural colour or stained in light or dark brown, in lengths in any colours, and in widths of $1\frac{1}{4}$ in. and $1\frac{1}{2}$ in.

Quite recently an imitation leather has been marketed. It is guaranteed to be equally as durable and

quite as attractive as leather. It is manufactured in colours exactly as leather, and should any other colour



The leather strips are
first fixed this way
spaced equally across stool.



The strips are then car-
ried across at right angles
under and over the first.

be desired, it is quite an easy matter to stain the natural material with leather stains and methylated spirit. Lastly, the cost of this material is considerably

less than that of leather, which very appreciably reduces the initial outlay for such a stool.

"CLOSED" AND "OPEN" PATTERNS. There are two ways of seating stools—with the "closed" or with the "open" pattern. In the "closed" pattern the strips are placed into position and no space is left between each strap. The "open" method allows for $\frac{1}{8}$ in. to $\frac{1}{4}$ in. space between each strap. Both methods of making are similar. First cut up the strips in lengths, allowing for them to pass right round the rails of the stool and be fixed either to the bottom or inside.

The position of the strappings can be first marked out on the stool, and this is rather advisable with the "open" pattern to obtain uniformity. The straps can then be tacked in position; usually three tacks are used for each strap, which is then pulled tightly across the stool frame and secured in a similar manner (see page 63).

Place all the straps in position one way before commencing at right angles.

The cross sections are tacked in position separately, each strap being taken over and under as in the case of the seagrass weaving and secured similarly. This is carried out until all straps are in position and fastened likewise.

Very often the stool is made more attractive by the addition of fancy nails arranged round the outer edge of each strap, but, before the nails are driven in, it is advisable to pierce through the leather into the stool, which not only makes the task easier but avoids any damage to the work.

CHAPTER V

THE DECORATION OF WHITE WOOD ARTICLES

THERE is a wide choice of white wood articles that one may buy in shops, very well made, beautifully finished, and well suited to various types of decoration, including painting with poster water-colours and "water stains," enamelling, lacquering, and pewter work.

The various methods of decoration, combined with the choice and the variety of the number of articles that can now be obtained, and the surprisingly low cost of any of them, particularly commend themselves to many who spend pleasant hours in their decoration.

Furthermore, the majority of the articles are necessary to the home. A few of the most popular may be mentioned—

FOR THE DRESSING TABLE. Toilet trays in various sizes and designs, powder bowls, brushes of all descriptions, hand and table stand mirrors, candlesticks, table electric stand.

You will see that a complete toilet set is obtainable, of which each article can be purchased separately.

FOR THE WRITING BUREAU. Blotters in all sizes, blotting pads, pens, inkstands, and paper knives.

FOR GENERAL USE. Boxes of all types for cigarettes, stamps, trinkets, handkerchiefs, gloves; book ends, book slides for holding more than three or four books, book rests, and book troughs. We can also make such articles as tea caddies, serviette rings, egg cups, teapot stands, ash trays, match holders, stationery racks,

occasional small tables, plant stands, spinner's chairs, and electric lamp standards.

The methods of decorating white wood have rapidly developed, and are greatly influenced by the fact that they can be undertaken by those possessing little or no practical knowledge of handicrafts. And to the more experienced, also, white wood particularly appeals by the scope it offers for modern methods of designing.

THE METHOD OF DECORATION. Having chosen the article, the next step is to decide upon the class of material to be used for decoration; coloured water stains, water and poster colours, enamels and lacquers are all highly suitable.

The elementary principles of mixing apply to all: To blue must be added yellow to make green; to red must be added blue to make purple; yellow and red make orange.

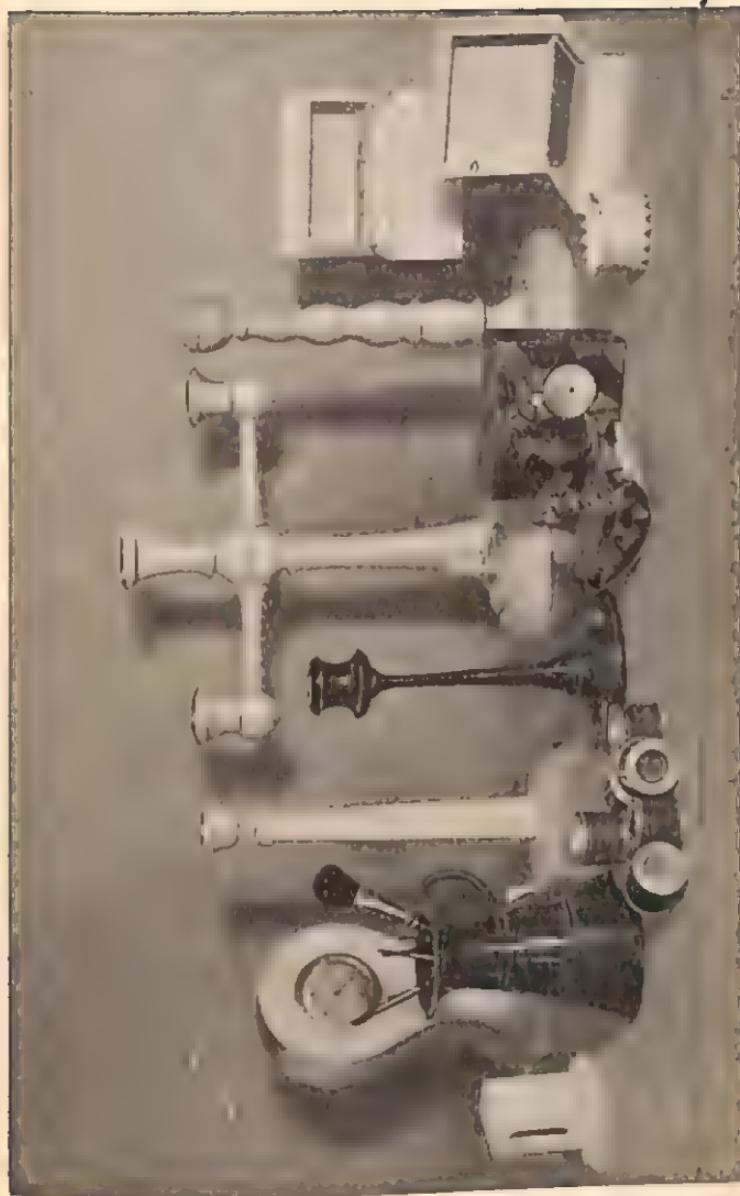
When mixing any of the colours, take a small quantity from the bottles or tins and mix in a small saucer. It is better to mix a limited quantity frequently, and as required, as the "mixture" often becomes difficult to work when exposed to the air.

The designing of the article for those with some experience will present no difficulty, but it is a very simple and practical method to make the design on paper, to the size required for the article, after which it can be transferred through, with either tracing paper or carbon paper.

When original designs cannot be made, use cut stencils. These can be obtained in great varieties, or, failing them, designs which are used for glass painting, pewter, and leather work are quite suitable for white wood.

The stencils can be applied directly to the article

A GROUP OF DECORATED WHITE WOOD ARTICLES



and pencilled round, or can be traced first on to a transparent sheet of tracing paper and the design gone over with a hard pencil, when the faint outline left will be a sufficient guide to follow when painting.

No special preparation of the wood is necessary before the colours are applied, but with the water stains and poster water-colours very effective results are obtained if, after the first outline has been made, it is gone over again with a fine pen with fixed Indian ink. It is surprising to see the great effect this has on the design, especially when the colours have been painted in.

The stains and poster colours will be found to dry rapidly, but the lacquers and enamels will take much longer, and it is not advisable to work on them until they are thoroughly dry.

A coat of white spirit varnish or French polish is usually applied to the water stains and poster colours, which gives the whole article a finished appearance.

In the case of enamels and lacquers, these, when dry, have a finished appearance and it is unnecessary to varnish them over, but the unpainted parts are either finished with the white or clear varnish or French polished.

Electric table lamp stands and stands for standard floor lamps can be obtained in a variety of types. Electric table lamps cost 2s. each and upwards, according to the height and design, and floor standard lamps from 16s. 6d. to 25s. each.

Very beautiful results are obtained if a colour in lacquer or enamel is chosen to tone with that of the shade. Whilst the enamel is still drying, take a bronze metallic powder in silver or gold, place a small quantity

EXAMPLES OF WHITE WOOD SUITABLE
DESIGNED AND DECORATED

Such useful hand-painted articles make pleasing gifts.



on a piece of paper, and, where the stand alters its design, blow the powder with the mouth round these points. Rather surprising results can be obtained in this way, which is simple in its application and very inexpensive.

THE STIPPLING OR MOSAIC METHOD. We have previously detailed one of the methods of white wood decoration, and those artistically inclined will find wide scope for the expression of their individuality. But many—after such methods of decoration have been practically explored with successful results—are eager to continue and introduce new ideas which can be undertaken with very little additional expenditure and are within the reach of all. The results amply compensate one for any additional outlay in materials.

The stippling or mosaic method is really a more modern method of decoration which has met with an enthusiastic reception. It can be applied with success to white wood, and also to the many articles of the home which have begun to look dilapidated, and which would otherwise be thrown away as useless.

This applies equally to articles of wood, metal, and pottery, and even if the surfaces be rough or chipped in any way they can be again made highly artistic and serviceable.

Many well-known business houses have originated very novel and entertaining ideas for marketing their products in attractive and useful articles. These commodities are packed in glasses and tins, which are of much utility after the contents have been disposed of. They can be decorated similarly and turned to many uses in the home.

Often, in these days, we are confronted with the

perplexing task of choosing small gifts for friends, or maybe we are asked to contribute some article which can be offered for sale at a bazaar. Often the outlay is of no little importance to many, but they may have occasional opportunities of working at a pleasant handicraft and of producing excellent work at a very small cost.

It would be as well for those considering this particular handicraft to begin work on some small article rather than on something of a more ambitious nature, as, once the principles have been mastered, they can be applied to any of the articles previously mentioned in the production of real *objets d'art*.

The surface of the article has first to be considered, and it is very necessary that it should be very smooth. Should the article be chipped on the surface or marked in any way, carefully fill it in with a filler. Many brands are marketed, and it is a very necessary material. After it has been applied and allowed to dry, rub down the surface with glasspaper or pumice until a good surface is obtained.

It is then ready for a coating of lacquer or enamel. This, again, has to be left until dry, when, to secure a really first-class finish to the article, it is essential that it is again rubbed down. Should there be any other abrasions, again carefully fill them, as previously described, after which, when dry, a second coating of the lacquer or enamel can be applied.

The application of poster colours can then be commenced. The particular colours are made specially for the purpose, and others similar where body colour is essential.

It would perhaps be of interest to mention that,

although termed *poster colours*, a name which conveys very little to many, they are virtually water colours specially prepared. They are much in demand and are stocked in a large range of colours, both in tubes and in glass jars, the former being much more popular with craft workers.

After choosing a particular colour, place a small quantity on a palette or in a vessel where it can be mixed with a small quantity of water. Apply a coating to the article and allow it to dry; then, with a wetted rag, dab in an irregular fashion all over the surface. The idea of this method is to obliterate some of the poster colour and to allow the ground colour of the lacquer or enamel to be shown here and there over the surface.

This, again, is left to dry, when another shade of poster colour can be introduced in a similar manner, with a brush or wet rag, painted or dabbed in an irregular and haphazard manner over the surface. It will now be clearly seen that the ground colour is showing through the two poster colours.

After the second poster colour has been applied and is dry, all that is necessary is a coating of any clear varnish to give the article a highly polished finish, so that it can be washed or rubbed without any fear of damage.

CHAPTER VI

DECORATIVE CORK MATS

THE fact that many handicrafts can be carried on at home has gone far to solve the problem of passing leisure hours pleasantly. One of the many and most fascinating is the decoration of cork table mats.

The outlay is quite small and only an ordinary needle is required to attach the beads to the borders of the mats. The latter, when completed, are not only decorative but very useful, and can be obtained in round, square, oval, and oblong shapes and in various sizes.

METHODS OF DECORATION. Perhaps the most popular is that of beading the borders with wooden beads. These are purchased in strings of a hundred each of any colour, and there is a wide range of colours from which to make a selection.

First choose the mats. The quantity of beads required will depend upon the number and size of the mats, which are usually sold in sets of the various styles, and also separately if so required.

Perhaps it would be as well to state that a combination of two colours is usual, and looks most effective. When the beads are chosen they are attached to the mats by mercerized cotton. The colour is usually one of the colours of the beads.

THE STITCHING OF THE BEADS TO THE MATS. To commence, push the needle through the mat approximately $\frac{1}{4}$ in. from the edge of the mat, tie a knot on the end of the cotton, then draw the needle through

the knot, making it come on the outer edge of the mat. Take one of the beads, thread it through on to the needle and down to the edge of the mat. Hold it in position with the left hand, and with the right push the needle through the mat, the same distance from the edge as before, and approximately at the same distance laterally as the space of the bead, thence through the loop of the cotton, thus making an ordinary button-hole stitch. The beads are then attached in alternate colours in a similar manner.

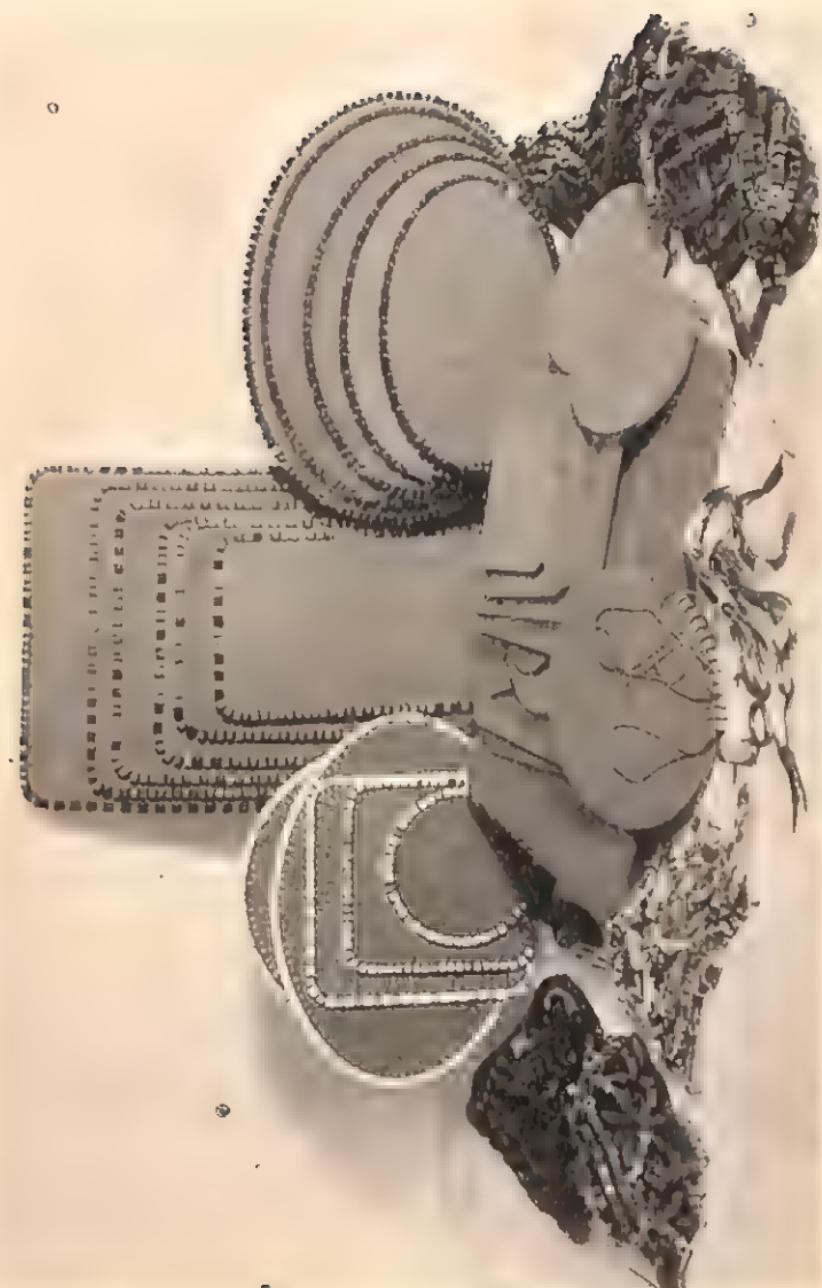
STENCILLED CORK MATS. Another popular method of decoration well known to many is that of stencilling. It is simple in its application and is very serviceable for general use.

Cut stencils are obtainable in numerous designs and sizes. The type that especially appeals for the decoration of cork mats is that with repeating borders worked around the edges.

Stencil oil colours can be obtained in all shades, prepared and ready for use, but should ordinary oil colours be used, it is advisable to place them on a piece of blotting paper first, to absorb some of the oil, or, failing that, to add a small quantity of drying medium to them, which will answer the same purpose.

First take the stencil and place it on the mat, when it has been decided where the stencilling is required, and, holding it in position, dip the brush into the colour and dab down on the stencil, doing likewise with any other colours you may be introducing. Great care must be taken to keep the stencil in its original position.

When all the stencilling has been completed, lift it carefully from the mat, which will then be ready for use when the colour is dry.



VARIOUS DECORATED CORK MATS

CHAPTER VII

THE MAKING OF WRAPPED BORDERED TRAYS, OCCASIONAL TABLES, AND CAKE STANDS

THESE articles have achieved great popularity and the demand for them is ever increasing. Up to quite recently, only those completely manufactured have been offered in the leading stores. The trays or tables are made in various styles and sizes, and are obtainable in many colours.

To those not acquainted with these particular articles, mention of the various parts first, will perhaps assist in suggesting some idea of their appearance when completed.

The borders and the handles are usually in two colours of single-sided enamelled cane. Inside the wrapped border is a coloured glass, fitted to a base, similar in colour to one of the enamelled canes worked around the border and handles.

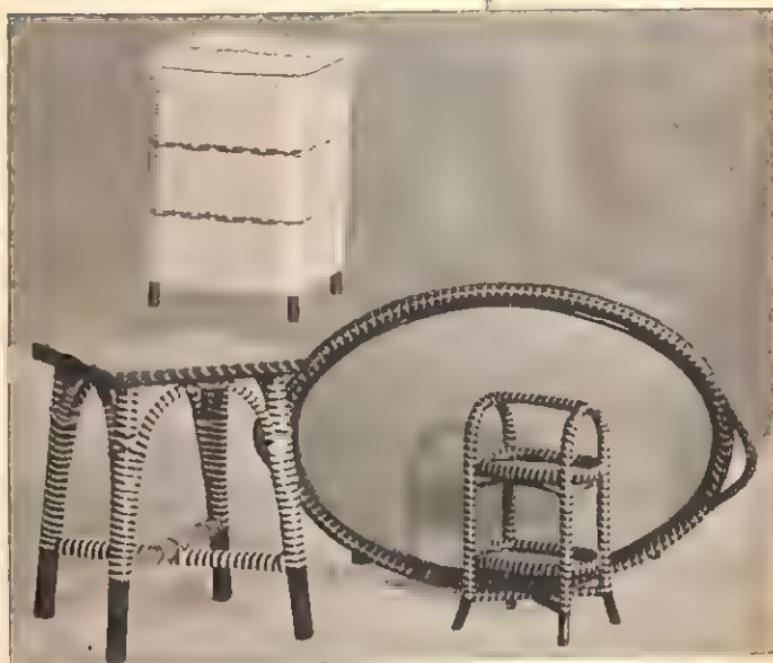
The glass is made secure with a round cane approximately $\frac{1}{4}$ in. in diameter, tacked in position over the glass to the wrapped border.

Now that all parts can be purchased in complete sets of the various styles and sizes, ready for assembling, they will find much favour with those home workers who are eager to explore new ideas in the making of artistic trays which are inexpensive and meet the everyday requirements of the home, and which are appreciated as hand-made gifts.

When buying the parts necessary, first decide upon

the colour of the glass for the tray or stand before selecting the single-sided enamel canes.

Two distinct colours are usually chosen, one exactly



MINIATURE EXAMPLES OF ENAMELLED CANE-WRAPPED OCCASIONAL TABLE WITH PLATE-GLASS TOP, A TWO-TIER CAKE STAND, TEA TRAY, AND LAUNDRY BASKET
This article is made on the same principle as the cane-seated stool described.

the shade of the coloured glass and the other toning with it to make a pleasing combination.

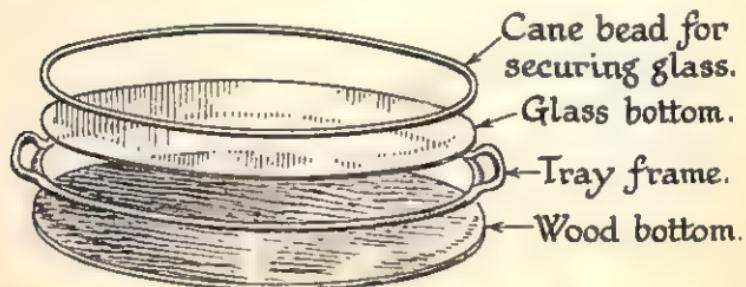
The actual making of the tray is a very simple undertaking. The component parts are—

1. The base.
2. Coloured glass.

3. The cane border with handles fitted.
4. One piece of cane $\frac{1}{4}$ in. in circumference.
5. Single-sided enamelled canes (the number required depends upon the size of the tray or stand, but an equal number of each colour is required).

In addition, a hammer and about three dozen nails will be needed.

POINTS TO REMEMBER. The canes *must* be wrapped from left to right *always*, and away from you. The



handles are always wrapped first. Take the cane with the coloured side outside, and tack it neatly and securely to the point where the handle is attached to the border of the frame (see illustration, page 79), wrap the handle completely and finish off as you commenced. It is usual, with the small handles on the trays, to use only one of the coloured canes, but, where the handles extend completely over the tray, two canes exactly the same colour as those that are being used for the borders are introduced, as it greatly assists the construction of the tray, as well as enhancing its appearance.

The handles being completed, the wrapping of the border can be commenced.

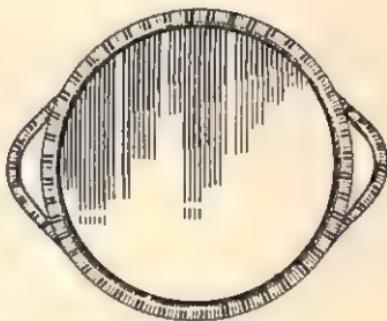
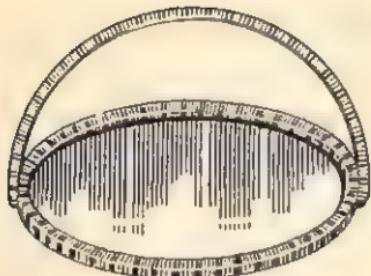
Take one of the canes and tack it on the bottom of

WRAPPED BORDERED TRAYS, ETC. 79

the frame, the enamelled side outside; do the same with the other coloured cane, as near as possible to



Tack here to commence wrapping handles



Examples of Trays Completed

the first one, then commence to wrap the two canes round the frame together, keeping them tight and not

overlapping one another, but lying side by side, round the frame.

To join an additional length of cane, when you have only about 6 in. to 9 in. of the cane to wrap, take another length of cane, the same colour as the one practically used up, and place it with the enamelled side inside and between the outer part of the frame and the canes themselves that are being wrapped. The idea is to conceal that end of the additional length of cane. Then continue with the wrapping until the short piece is only 2 in. or 3 in. long.

Holding the wrapped portion securely with the left hand, with the thumb and first finger of the right—and where the remaining part of the used cane crosses the additional cane—take the two canes and make a quarter twist with them. The new length of cane will then be found to have the enamelled side right way up for continuing the wrapping. The old cane will have its coloured side laid inside and concealed when that portion has been wrapped.

The entire frame has to be covered in this way, and when the starting point is reached simply tack the ends securely and cut off near to the frame.

Next take the wrapped bordered frame. Should the frame be pulled a little out of shape in the wrapping stage, it can be easily rectified to make it correspond with the base. One side of the base will be noticed to have a black border round it, about an inch wide; this is the side on which the border is fitted.

Then, holding the wrapped border tightly on to the base, turn both upside down and securely tack them together.

The coloured glass is then placed inside the wrapped

border and will be found to fit perfectly. All that is then required is the round cane—which is either black or gold—tacked to the wrapped border, round the inside and on the top of the glass, care being exercised whilst fastening the round cane in position, to allow the hammer to run across the glass, and with little taps the tack is soon placed in position and the tray is completed.

The same method applies to the occasional table and cake stands. The handles are *always* wrapped first, then the borders, and the glasses fitted last, with the round cane.

The joining of additional canes in the making of the tables or stands is similar to that described previously, and no difficulty will be found in making any of these pleasing and useful articles.

1

Q

Chas. Holliday (Leeds) Ltd.
33 NEW BRIGGATE
2, 3 & 4 BELGRAVE TERRACE
LEEDS

*Handicraft and Artists' Repository
Picture Frame Makers, Carvers, and
Gilders*

Established 1865



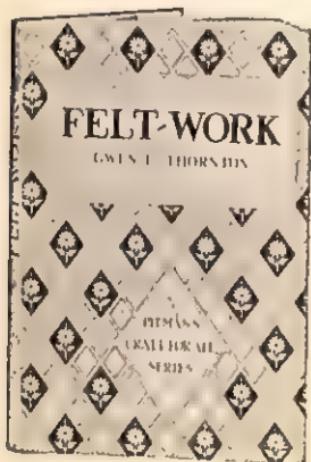
Specialists in all Materials for
Lampshade Making, including
Wire Frames and Perloids, Cane
and Basketry, Seagrass, Leather-
seated Stools, Wrapped Bordered
Stools and Trays, Cork Mats,
Leather and Pewter Work, Arti-
ficial Flower Making, Barbola
Silkart, Stencilling, Dargeena,
Lino Cutting, Poker, Lacquer,
Whitewood Painting, etc.

Special Terms to Schools and Institutes

PITMAN'S "CRAFT FOR ALL" SERIES

THESE books give sound and practical help to amateur craft-workers. The various uses to which the craft described can be put are supplemented with detailed instructions for all the processes involved.

LATEST ADDITIONS



FELT WORK

By GWEN E. THORNTON

Describes simply how to make useful and attractive articles for the home, or for gifts.

SMALL JEWELLERY

By F. R. SMITH, F.R.S.A.

Shows that the entrancing craft of the jeweller can be at once inexpensive, educational, and well within the reach of the beginner.

INTERIOR DECORATION

By C. S. JOHNSON, D.Sc.

Shows how renovations and decorations in the home may be successfully and inexpensively accomplished by the amateur.

FULLY ILLUSTRATED.

Each, 2s. 6d. net.

Of a bookseller, or

Sir Isaac Pitman & Sons, Ltd., Parker St., Kingsway, London, W.C.2

The Finest Range of

HANDCRAFT MATERIALS AND EQUIPMENT² IN THE COUNTRY



ALL STUDIETTE MATERIALS
are selected after careful exper-
iment by a skilled technical staff.

Everything supplied for STOOL-
MAKING in Seagrass * and
STUDIHIDE Leather, including
new rigid joint stool frames.

PEWTER and PEWTER TOOLS
STUDIETTE LEATHER
TOOLS AND MATERIALS.
WHITEWOOD ARTICLES.
ART ENAMELS and GLASS
PAINTS.

WEAVING EQUIPMENT
(Looms, Heddles, etc.). WOOL
and COTTON YARNS.

CANE BASES and CANE, etc.

REPRODUCTION
MODEL BUILDING
KITS (including the
well-known Studiette
GALLEON KITS).

STUDIETTE VELLUM-
CRAFT WARE (Parch-
ment covered).

WOOD BEADS in large
variety.

EVERYTHING FOR
THE HOME AND
SCHOOL CRAFT
WORKER.

*Always ask your Handcraft
Suppliers for STUDIETTE
Handcraft Materials and
Equipment.*

Studiette

*Send 1½d. stamp for
free copy of 6d. Book
of Handcraft Mater-
ials and Instruction,
(1932 enlarged edition)*

**STUDIETTE
HANDCRAFTS
KENT ST.
BIRMINGHAM
ENGLAND**



ORNAMENTAL HOME CRAFTS



By
IDALIA B. LITTLEJOHNS

A practical description of various methods of ornamenting by means of dyeing, gesso, bleaching, batik, lacquer, enamelling, etc. Every article illustrated and described has been made with tools and utensils to be found in every household.

ILLUSTRATED

10s. 6d. net.

180 pp.

PITMAN'S BOOK CATALOGUES ARE ESSENTIAL TO ALL STUDENTS

Sir Isaac Pitman & Sons, Ltd., are the publishers of leading books covering the requirements of all branches of Commercial and Technical knowledge, and all grades of schools. Included in the publications there are also numerous books of general and popular interest.

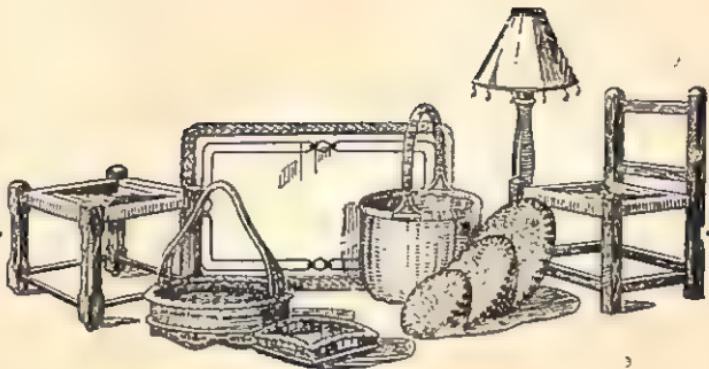
A copy of the catalogue relating to your own personal interests should be kept handy for constant reference. Select the catalogue you require from the following list and write for a copy to-day—

COMMERCIAL
SHORTHAND
TYPEWRITING
SCHOOL TEXTBOOKS
ARTS AND CRAFTS
CAREERS

TECHNICAL
ADVERTISING
SALESMANSHIP
COMMERCIAL ART
LANGUAGES
ACCOUNTANCY

INSURANCE
TRANSPORT
LAW
AVIATION
BANKING
SECRETARIAL

SIR ISAAC PITMAN & SONS, LTD.
Parker Street, Kingsway, London, W.C.2



Guaranteed Materials at Economic Prices

We definitely guarantee our materials to give every satisfaction, and offer them at the keenest possible prices. We are the actual manufacturers of many of the articles we supply—hence the phenomenally low prices contained in our new enlarged catalogue.

CRAFTS INCLUDED:

BASKETRY, RAFFIAWORK, SEAT WEAVING, UPHOLSTERED STOOLS, WRAPPED BORDER TRAYS, BEADED CORK MATS, WHITEWOOD, LAMP SHADES, and how to make an inexpensive TEA WAGON.

Our Enlarged Catalogue and Instruction Book contains practical step-by-step instructions for the numerous crafts stated above. It contains also particulars of GUARANTEED MATERIALS at keenly competitive prices.

Post Free 6d., refunded with order value 2s. or over.

L.C. Taylor Ltd

L Dept., 112 Wellington Street, LEICESTER

FROM PITMAN'S LIST

ARTISTIC LEATHER CRAFT

By HERBERT TURNER



Contains an up-to-date and comprehensive treatment of the subject, including glove making, stencilling on leather, piercing leather, inlay, overlay, weaving, belt making, making leather handles, plaiting, modelling, embossing, incising, staining, blind and gold tooling and finishing. The artistic side of leather craft is strongly emphasized throughout.

ILLUSTRATED

5s. net

120 pp.

PENCIL SKETCHING

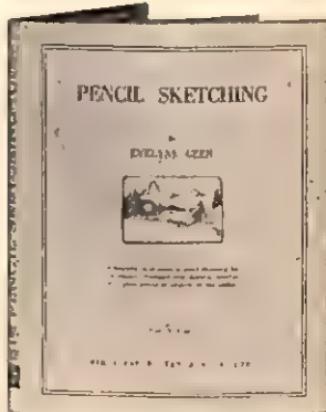
By EVELYNE GEEN

This book is intended for the beginner in pencil sketching, and leads up from the rudiments of the study to simple studies and finished drawings.

ILLUSTRATED

5s. net

86 pp.



Sir Isaac Pitman & Sons, Ltd., Parker St., Kingsway, London, W.C.2

PITMAN'S ART AND CRAFT BOOKS



ART APPRECIATION

By MARGARET DOBSON, A.R.E. (London), D.A. (Edinburgh)

Intended as a guide to the appreciation of pictures for the art student, the amateur artist, and the intelligent layman.

In crown 4to, cloth gilt, with 12 plates in colour, and 153 reproductions in black and white. 21s. net.

THE TECHNIQUE OF WATER-COLOUR PAINTING

By LEONARD RICHMOND, R.O.I., R.B.A., and J. LITTLEJOHNS, R.B.A., R.B.C., A.R.W.A.

"The book is quite the best 'guide' that has so far appeared, and of equal value to the beginner as to the mature student."—*Apollo*.

Size 11 in. by 8½ in., with 47 full-page coloured plates.
21s. net. Second Enlarged Edition.

THE TECHNIQUE OF PASTEL PAINTING

By the same Artists

An entirely new and comprehensive treatise on the problems of pastel technique.

In demy 4to, cloth gilt, 150 pp., 49 illustrations in colour.
21s. net.

THE ART OF PAINTING IN PASTEL

By the same Artists

With a Frontispiece and Foreword by FRANK BRANGWYN, R.A.

"A book which has the special advantage of having been written and illustrated by two artists of repute who have a thorough knowledge of pastel, and use it habitually with power and distinction. Their technical directions are practical and intelligible.—*The Studio*.

In demy 4to, cloth gilt, 189 pp., including 40 full-page plates and 15 other illustrations. 16s. net.

LONDON: SIR ISAAC PITMAN & SONS, LTD., PARKER STREET, KINGSWAY, W.C.2

THE ART OF LANDSCAPE PAINTING

By LEONARD RICHMOND, R.O.I., R.B.A.

Mr. Richmond deals with landscape painting in its fundamentals, and discusses the three media of water-colour, oils, and pastel, in connection with landscape.

Size 10½ in. by 8 in.; cloth gilt, with 39 full-page colour plates and many other illustrations. 25s. net.

THE TECHNIQUE OF OIL PAINTING

By the same Artist

All the reproductions are in colour, and many have been made to the same size as the originals in order to demonstrate the various methods employed.

In demy 4to, cloth gilt, including 48 full-page colour subjects.
21s. net.

BRITISH WATER-COLOUR PAINTING AND PAINTERS OF TO-DAY

Edited by J. LITTLEJOHNS, R.B.A., R.B.C., A.R.W.A.

An interesting and valuable book containing a collection of water-colours by many distinguished artists, including a number of R.A.'s. Each artist has supplied two typical examples of their art, and Mr. Littlejohns, himself a colour painter of distinction, furnishes the description of the methods of the contributors.

In demy 4to, cloth gilt, 160 pp., including 40 beautifully reproduced colour plates. 25s. net.

FLOWER PAINTING IN WATER-COLOUR

By CECILIA ELWES

This is a popular treatment of the subject, embodying a course of instruction which the author has given for some years to beginners in the study. There are 15 coloured illustrations, in addition to the line drawings.

Size 9½ in. by 6½ in. 7s. 6d. net.

THE TECHNIQUE OF FLOWER PAINTING

By ESTHER BOROUGH JOHNSON. With a Foreword by
A. LYS BALDRY

This book deals with the subject of flower painting in three media, oil, water-colour, and pastel, and gives explicit details as to the technique.

In demy 4to, cloth gilt, with 41 full-page colour plates and other illustrations. 25s. net.

FIGURE DRAWING AND PORTRAITURE

In Lead Pencil, Chalk, and Charcoal

By BOROUGH JOHNSON, S.G.A.

This book is extremely comprehensive, including chapters on Proportion, Superficial Anatomy, Economy of Line in representing Action, Simple and Complex Motions, Composition, Memory Drawing, and Construction of the Head.

In demy 4to, cloth gilt, 196 pp., with 82 full-page plates.
25s. net.

THE TECHNIQUE OF PENCIL DRAWING

By the same Artist

With a Foreword by FRANK BRANGWYN, R.A., and a
Note on Pencil Drawing by SELWYN IMAGE

In his Foreword, Mr. Frank Brangwyn, R.A., says—

"This book is written by an artist whose fine draughtsmanship, sincere observation and feeling for character are too well known to need any recommendation from me.

Size 10½ in. by 8 in.; cloth gilt, with 70 full-page plates of beautifully reproduced drawings. 21s. net.

THE ART OF THE PENCIL

By the same Artist

This book is designed primarily to assist art students and artists desirous of adding to their knowledge of the technique of pencil drawing. The book is divided into two sections. In the first, each illustration is followed by a section of the same size as the original, accompanied by analytical notes on the methods employed by the artist. The second section consists of a gallery of miscellaneous pencil studies.

In demy 4to, cloth gilt, 144 pp. With 62 illustrations. 16s. net.

A PORTFOLIO OF RAPID STUDIES OF MOVEMENT

From the Nude Figure

By the same Artist

This portfolio is designed especially for the student of art. The studies have been made rapidly, the chief objective being to catch particular poses.

Size 17 in. by 11 in. Ten sheets in sanguine colour, and one coloured plate. 5s. net.

ETCHING AND ETCHINGS

A Guide to Technique and to Print Collecting

By FRANK L. EMANUEL

President of the Society of Graphic Art, Exhibitor at the Royal Academy, etc.; Teacher of Etching at the London Central School of Arts and Crafts

A comprehensive treatment of etching and etchings.

In demy 4to, cloth gilt, 272 pp., with 238 illustrations. 30s. net.

PENCIL SKETCHING

By EVELYNE GEEN

This book is intended for the beginner in pencil sketching, and leads up from the rudiments of the study to simple studies and finished drawings.

In foolscap 4to, 88 pp., illustrated. 5s. net.

FASHION DRAWING AND DRESS DESIGN

By MABEL LILIAN HALL

A reliable guide to those who intend to follow out, or are already following out, the career of a fashion artist. The course is thoroughly systematic, being based on anatomical principles.

Size 9½ in. by 6½ in., cloth. 10s. 6d. net.

WOOD ENGRAVING

By BERNARD SLEIGH, R.B.S.A.

This book by a well-known engraver in wood embodies a short history of the subject and a treatment of the craft at the present day, especially in its relation to modern illustration.

In crown 4to, cloth, 164 pp., with 80 illustrations. 21s. net.

A HANDBOOK OF CELTIC ORNAMENT

By JOHN G. MERNE, Junr.

Being a key to the construction of all types of that form of decoration. For the use of Schools, Art Teachers, Designers, Architects, Sculptors, etc.

In crown 4to, cloth gilt, 108 pp., with over 700 illustrations.
7s. 6d. net

THE THEORY OF PICTORIAL ART

A Guide to the Study of Light, Colour, Line, and Composition

By H. W. HARRISON. With a Foreword by W. L. WYLLIE, R.A.

Discusses in a non-technical manner the theoretical aspects of pictorial composition, and gives a clear insight into the laws of Nature as they affect the work of the artist. Invaluable to artists and students of art.

Size 9 in. by 6½ in., quarter cloth, 116 pp., with 60 black-and-white diagrams. 5s. net.

A HANDBOOK OF ELEMENTARY DESIGN

By BERNARD SLEIGH, R.B.S.A.

This is an elementary treatise dealing with design, especially as applied to Arts and Crafts, in which the unit repetition method is very fully treated.

Size 9½ in. by 6½ in., illustrated in colour and black-and-white. 6s. net.

DRAWING.

From Drawing as an Educational Force to Drawing
as an Expression of the Emotions

By A. S. HARTRICK, R.W.S.

With a Foreword by SIR GEORGE CLAUSEN, R.A.

In foolscap 4to, 186 pp., with 33 full-page plates. 10s. 6d net.
Second Edition, with entirely new illustrations.

DRAWING AND DESIGN

A School Course in Composition

By SAMUEL CLEGG

Covers a full four years' upper school course of general art instruction.

Size 10 in. by 7½ in., 268 pp., with 15 coloured plates and many black-and-white illustrations and diagrams. 16s. net.

Second Edition, revised and enlarged.

LACQUER WORK

By G. KOIZUMI

Explains the exact methods of manipulating the tools and brushes so as to obtain satisfactory results.

In crown 4to, profusely illustrated. 15s. net.

STENCIL-CRAFT

Colour Decoration by Means of Stencilling

By HENRY CADNESS, F.S.A.M.

Design Master, Municipal School of Art, Manchester

This book is designed as a guide to the production and application of beautiful decorative effects by means of stencilling.

In foolscap 4to, artistically bound in quarter cloth, with 120 illustrations in half-tone and colour, 116 pp. 10s. 6d. net.

ARTISTIC LEATHER CRAFT

By HERBERT TURNER

Contains an up-to-date and comprehensive treatment of the subject, including glove making, stencilling on leather, piercing leather, inlay, overlay, weaving, belt making, making leather handles, plaiting, modelling, embossing, incising, staining, blind and gold tooling and finishing.

In demy 8vo, cloth, 120 pp., illustrated. 5s. net.

A PORTFOLIO OF DESIGNS FOR LEATHERWORK

Based on Historical Styles of Ornament

By MARY TRINICK

*Head of the Craft Department, Froebel Educational Institute,
Roehampton; and*

LILIAN E. BRISTOW

Size 10½ in. by 12½ in., with 8 photographic plates and
19 pattern sheets. 2s. 6d. net.

HANDCRAFT POTTERY

By HENRY WREN and DENISE K. WREN

"Deals with the full possibilities of pottery from the artist's point of view of joy of form and colour."—*Publishers' Circular*.

Size 9½ in. by 6½ in., cloth, 172 pp., with coloured frontispiece
and many other illustrations. 12s. 6d. net.

THE ART AND CRAFT OF STAINED GLASS

By E. W. TWINING

Member of the British Society of Master Glass Painters

This book sets out to teach the craft of stained glass work from the very beginning to the point at which the student may, having absorbed and practised the instruction matter, feel that he is the master of his craft.

In crown 4to, illustrated with many plates in black-and-white, and five coloured plates. 42s. net

WEAVING FOR BEGINNERS

By LUTHER HOOPER

With plain directions for making a hand loom, mounting it, and starting the work.

In foolscap 4to, artistically bound quarter cloth, 114 pp., with numerous illustrations by the author. 5s. net.

WEAVING WITH SMALL APPLIANCES

By LUTHER HOOPER

In three books—

1. **The Weaving Board.** The appliances for weaving and instructions for using them are described.

2. **Tablet Weaving.** Shows how many kinds of beautiful laces and braids can be woven by this simple method.

3. **Table Loom Weaving.** Fully describes and illustrates this little known art.

Each in foolscap 4to, illustrated with colour plates and black-and-white drawings. 7s. 6d. net.

DECORATIVE WRITING AND ARRANGEMENT OF LETTERING

By PROFESSOR ALFRED ERDMANN and

ADOLPHE A. BRAUN

"The most comprehensive book of its kind on the market, and as indispensable to the young decorative artist and artist-craftsman as it should be to the business man and the advertisement manager."—*Artwork*.

Size 9½ in. by 6½ in., quarter cloth, 144 pp., profusely illustrated, with 59 full-page plates in colour and black-and-white. 10s. 6d. net. Second Edition.

EXAMPLES OF LETTERING AND DESIGN

By J. LITTLEJOHNS, R.B.A., R.B.C., A.R.W.A.

This book consists partly of an adaptation of the author's book on lettering in his "Constructive Drawing" Series. Many of the examples are printed in red and black.

In foolscap 4to, 64 pp. 4s. net.

MANUSCRIPT WRITING AND LETTERING

By AN EDUCATIONAL EXPERT

A handbook for schools and colleges showing the historical development and practical application to modern handwriting of several manuscript styles derived from ancient Roman letters.

In foolscap 4to, 8½ in. by 6¾ in. Fully illustrated, together with 8 collotype plates of writing from manuscripts recommended as models for study. 6s. net.

BLOCK-CUTTING AND PRINT-MAKING BY HAND

By MARGARET DOBSON, A.R.E.

This attractive book provides a reliable guide for all interested in this craft. It deals not only with wood blocks, but also with linoleum and softer material such as potatoes—a development not yet well known in this country. The historical side of the subject has received attention, and there are many illustrated examples.

Size 9½ in. by 6½ in., cloth. 12s. 6d. net.

AN INTRODUCTION TO THE ART OF BASKET MAKING,

By THOMAS OKEY

The aim of this book is to give elementary instruction in the art of basket-work, including the nature and preparation of material tools, underlying principles of construction, etc.

In demy 8vo, cloth, 162 pp., with 90 illustrations. 5s. net.

HOME DECORATIVE HANDICRAFTS

By MRS. F. JEFFERSON-GRAHAM

Principal of the Jefferson-Graham Studio, Steyning, Sussex, and Croydon, Surrey

This handsome textbook of practical instruction is intended primarily for those practising craftwork in their own homes. Not only does it deal with the more useful handicrafts, such as Leather and Metal Work, and the making of Glass Flowers, but includes Vellum and Parchment Work, Decorating of Fabrics (Batik, Washable Paint, Diamanté, Velouty, Potato Craft, Brumask), Glass Painting, Decoration of Wood (Chinese Lacquer, Cloutage, Renasco, Poker Work, Intarsia, Barbola, Gesso), etc.

In demy 4to, cloth gilt, illustrated with six coloured plates, and over one hundred other illustrations. 25s. net.

ORNAMENTAL HOME CRAFTS

By IDALIA B. LITTLEJOHNS

Member of the Women's International Art Club

The following artistic work is fully described, with instructions for doing the work at home with a minimum of apparatus and expense: Tied and Bleached Work, Batik, House and Table Decorations, Dyeing, "Veltye" Dyeing, Lacquer, Sealing-wax, Washing Dyed Fabrics, Modelling with Gesso Paste, Decorated Glass, Beads.

In foolscap 4to, cloth gilt, 180 pp., fully illustrated. 10s. 6d. net.

ARTIFICIAL FLOWER MAKING

By JANET BASKIN

A practical craft for trade and domestic training classes, milliners, dressmakers, and the home worker.

In foolscap 4to, cloth gilt, 160 pp., with 5 coloured plates and 44 other illustrations. 8s. 6d. net. Second Edition.

PRACTICAL MILLINERY

By FLORENCE ANSLOW

This book covers the whole field of millinery. The methods of making the various shapes and trimmings are fully explained.

In foolscap 4to, 220 pp., copiously illustrated with half-tone plates and line sketches and diagrams. 10s. 6d. net.

GLOVE-MAKING AT HOME

By FRANCES STAITE

The author gives full directions for the making up of the usual pattern with instructions how to make slight alterations to fit every type of hand.

"A valuable addition to the library of books on practical occupations, and it should prove extremely popular among women who have a real aptitude for the work."—*Kentish Mercury*.

In demy 8vo, cloth, £5 pp. 5s. net. Second Edition.

EMBROIDERY AND DESIGN

By JOAN H. DREW

"Elementary instruction is given in the value of line and the filling of spaces. The young designer is taught to question the traditional design and to trust her own expression. Most valuable information is given on the selection of materials and colours. The beautiful and useful are combined in the artistic construction of garments, in which the ornament is part of the structure, and not a superfluous and incongruous addition."—Extract from Foreword by Miss M. M. ALLAN, L.L.A.

In foolscap 4to, cloth, 115 pp., with 82 black-and-white illustrations and designs. 5s. net.

PORTFOLIO OF EMBROIDERY PATTERN DESIGNS

By JOAN H. DREW

This is a handy collection of examples in design based on a large number of classical models.

"We are glad to think that so able a designer as Miss Drew is there to supply the public with a type of pattern which is really worth the time spent on carrying it out in needlework."—*The Embroiderer*.

Size 12 in. by 9 in. 2s. 6d. net.

EMBROIDERY AND DESIGN IN THE NEW STITCHERY

By ELIZABETH GLASIER FOSTER

The New Needlecraft idea, of which the authoress of this book was the chief founder, consists chiefly in the building up of beautiful but simple patterns by designing from single motifs.

"Gives concise instructions for working the new stitchery both in its simpler forms and in the more advanced open work, cut embroidery, and braiding patterns. The book is one which should appeal to all embroiderers."—*Aberdeen Press*.

In foolscap 4to, cloth, illustrated. 5s. net.

EMBROIDERY AND PATTERN DESIGN

By HANNAH FOWLER and G. F. CRAGGS

This book is the result of several years' co-operation in artistic embroidery between an embroidery mistress and an art master, which, it is suggested, provides an ideal basis for such a work.

"The most complete book on the subject yet published."—*Practical Education and School Crafts*.

"The aims of this book are worthy of repetition."—*Educational Handwork*.

In foolscap 4to, cloth, 166 pp., illustrated in colour and black-and-white. 7s. 6d. net.

AN EMBROIDERY PATTERN BOOK

By MARY E. WARING (MRS. J. D. ROLLESTON)

"Designing of this sort is no mystery that requires 'genius'; it is of the same kind as planting a garden border. . . . Most embroideresses who will begin by adapting the elements given in this Pattern Book, and gain interest and confidence in so doing, will go forward insensibly to varying the elements themselves, and to taking flowers and animals direct from Nature. This . . . is the work of a highly competent designer of embroidery, and I heartily recommend it."—W. R. LETHABY in the Foreword.

In cloth, 170 pp., with 84 diagrams. 8s. 6d. net.

A MANUAL OF HAND-MADE BOBBIN LACE WORK

By MARGARET MAIDMENT, Cert. R.S.A.N., *City and Guilds of London, Hull Technological Certificate for Embroidery and Allied Subjects, etc.*

Provides a comprehensive, practical guide to the craft of English Hand-made Bobbin Lace. The methods and stitches for making the different kinds of lace are carefully explained, together with the preliminary processes of pattern drafting and pricking.

In crown 4to, cloth gilt, 94 pp. With 172 examples and working diagrams. 15s. net.

WOOD-CARVING

By CHARLES G. LELAND, M.A.

This book treats woodcarving in a general and extended sense, and regards it as an art widely applicable to ornamentation, and not one confined to small *chef-d'œuvre* and prize toys, facsimiles of fruit and leaves, or the like.

It fully describes the sweep-cut, which is the very soul of all good and bold carving.

In foolscap 4to, with numerous illustrations. 5s. net.

Fifth Edition.

METAL WORK

Including Repoussé, Bent Iron, or Strip Work; Flat and Moulded Sheet Metal Work; Nail or Knob, Wire, Easy Silver Ornament and Chasing Work

By the same Author

This work contains an explanation of the processes of cold metal work, chiefly as applied to decorative or industrial art.

In foolscap 4to. With many illustrations. 5s. net.

Second Edition.

LEATHER WORK

Stamped, Moulded, Cut, Cuir-Bouilli Sewn, etc.

By the same Author

A practical manual for learners.

In foolscap 4to, with many illustrations. 5s. net.

Third Edition.

DRAWING AND DESIGNING

By the same Author

By means of the advantages offered by this system the student may learn not only to draw, but also to design or to invent original outline decorative designs.

In a Series of 29 Lessons.

In 8vo, with many illustrations. 3s. 6d. net.

Fourth Edition.

PITMAN'S "CRAFT FOR ALL" SERIES

EACH of these books has been written by an expert in the craft dealt with, who sets out to teach the craft from the beginning and describes its many artistic and practical uses. Useful hints and information relating to individual crafts are also included.

A GROUP OF SMALL CRAFTS

By R. W. HOLLIDAY

BASKETRY

By MABEL ROFFEY

BEADCRAFT

By IDALIA B. LITTLEJOHNS

BEATEN METAL WORK

By A. C. HORTH, F.Coll.H.
F.R.S.A.

BOOKBINDING

By F. R. SMITH, F.R.S.A.

CHINA DECORATION

By DORIS MABON

CONSTRUCTIVE AND DECORATIVE WOODWORK

By A. C. HORTH, F.Coll.H.,
F.R.S.A.

DESIGN AS APPLIED TO ARTS AND CRAFTS

By F. R. SMITH, F.R.S.A.

FELT-WORK

By GWEN E. THORNTON

FLOWER MAKING

By VIOLET BRAND

GESSO

By IDALIA B. LITTLEJOHNS

GLOVE MAKING

By I. M. EDWARDS

HANDLOOM WEAVING

By P. ORMAN

HOME UPHOLSTERY

By M. DANE

INTERIOR DECORATION

By C. S. JOHNSON, D.Sc.

LACE MAKING

By ELEANOR PAGE

LEATHERWORK

By F. R. SMITH, F.R.S.A.

LINO PRINTS

By MARGARET DOBSON,
A.R.E.

PAINTED FABRICS

By IDALIA B. LITTLEJOHNS

PAINTING AND ENAMELLING

By C. S. JOHNSON, D.Sc.

PASSE-PARTOUT

By VERA C. ALEXANDER

PATCHWORK AND APPLIQUÉ

By VERA C. ALEXANDER

PEWTER WORK

By F. R. SMITH, F.R.S.A.

PLYWOOD

By W. B. LITTLE

PRINTING

By E. G. PORTER

PRINTS AND PATTERNS

By IDALIA B. LITTLEJOHNS

RAFFIA

By ANNIE L. BEGG

RUG MAKING

By DOROTHY DRAGE

RUSH WORK

By MABEL ROFFEY

SMALL JEWELLERY

By F. R. SMITH, F.R.S.A

STENCILLING

By F. R. SMITH, F.R.S.A.

A detailed Prospectus will be sent post free on request

Each 2s. 6d. net.

THE "ART FOR ALL" WATER-COLOUR SERIES

By J. LITTLEJOHNS, R.B.A., R.B.C., A.R.W.A.

*Author of the "Art for All" Drawing Series; Joint Author
of "The Technique of Water-colour Painting," "The Art
of Painting in Pastel," etc.*



THIS original series consists of beautifully printed illustrations in colour, showing a number of pictures in three stages of development and giving definite instructions for obtaining the ultimate result. Anyone wishing to begin water-colour painting or to improve a slight previous knowledge cannot have a better guide than this well-known artist gives in these books.

- | | |
|---------------------------|-------------------|
| 1. LANDSCAPE | 2. FLOWERS |
| 3. FRUIT | 4. TREES |
| 5. BOATS AND SHIPS | |

"Shows the young student how to overcome the technical difficulties which hamper the beginner. Mr. Littlejohns points out how essential it is for the student to use materials of the highest quality. He cannot afford to add to the impediments due to inexperience. The illustrations are most valuable, indicating exercises in the way of putting the paint on in three stages. This method is chosen on account of its simplicity."—*Times Educational Supplement*.

Each book 24 pp., 10½ in. by 8½ in. Price 2s. 6d. net.

THE "ART FOR ALL" PASTEL SERIES

By the same Artist.

Uniform with the "Art for All" Water Colour Series.

- | | |
|---------------------------------|-------------------|
| 1. COMMON OBJECTS | 2. FLOWERS |
| 3. LANDSCAPE (Buildings) | |

Each book 10½ in. by 8½ in. Price 2s. 6d. net.

Prospectus post free on request.

London: Sir Isaac Pitman & Sons, Ltd., Parker St., Kingsway, W.C.2

"ART FOR ALL"

A Course of Drawing, Composition and Design

By J. LITTLEJOHNS, R.B.A., R.B.C., A.R.W.A.

*Joint Author of "The Technique of Water-colour Painting"
and "The Art of Painting in Pastel"*

THE "Art for All" Drawing Series is a comprehensive scheme of art education by an eminent artist, who is also a teacher, lecturer, and writer of exceptional aptitude and experience. Its purpose is to awaken and develop latent artistic powers. Without neglecting the technical side, it is especially designed to assist every student to construct, invent, and compose to the full extent of his or her powers.

The Series is composed of twelve sections, and each section will contain several books—

LANDSCAPE

- No. 1. An English Village.
No. 2. Bridges.

FIGURE

- No. 1. Faces and Expressions
No. 2. Football.

ANIMALS

- No. 1. The Horse.

BOATS AND SHIPS

- No. 1. Sailing Boats.

COMMON OBJECTS

- No. 1. Breakfast and Tea
Tables.

DESIGN

- No. 1. Lettering.

TREES

- No. 1. The Willow.

FLOWERS

- No. 1. Spring Flowers.

BIRDS

- No. 1. Ducks and Hens.

COSTUME

- No. 1. English Historical.

ILLUSTRATION

- No. 1. Cinderella.

ARCHITECTURE

- No. 1. English Churches.

Size 10½ in. by 8½ in. 28 pp. Price 1s. net each.

SPECIAL BOUND EDITIONS. Three books bound together in stiff boards, quarter cloth.

VOL. I. An English Village, Faces and Expressions, and Sailing
Boats. 3s. 6d. net.

VOL. II. Bridges, Spring Flowers, and The Willow. 3s. 6d. net.

Full description and specimen pages post free on application.

THE ARTISTIC CRAFTS SERIES

Edited by F. MORLEY FLETCHER and W. R. LETHABY

Each in crown 8vo, artistically bound, with many illustrations

HERALDRY. For Craftsmen and Designers

By SIR W. H. ST. JOHN HOPE, Litt.D., D.C.L. 300 diagrams and 32 full-page illustrations. 12s. 6d. net.

DRESS DESIGN. An Account of Costume for Artists and Dressmakers

By TALBOT HUGHES. Profusely illustrated by the Author from old examples. 12s. 6d. net.

BOOKBINDING AND THE CARE OF BOOKS

By DOUGLAS COCKERELL. 130 illustrations. 7s. 6d. net.

STAINED GLASS WORK

By CHRISTOPHER W. WHALL. 73 diagrams and 16 illustrations. 10s. 6d. net.

WOODCARVING DESIGN AND WORKMANSHIP

By GEORGE JACK. 79 drawings by the Author. 8s. 6d. net.

WOOD-BLOCK PRINTING

By F. MORLEY FLETCHER. 23 illustrations. 8s. 6d. net.
(Block-cutter's knife, 1s.)

HAND-LOOM WEAVING

By LUTHER HOOPER. 125 drawings, etc., by the Author and NOEL ROGERS. 10s. 6d. net.

SILVERWORK AND JEWELLERY

By H. WILSON. 280 diagrams and 32 illustrations. 10s. 6d. net.

WRITING AND ILLUMINATING AND LETTERING

By EDWARD JOHNSTON. 227 diagrams and 24 full-page illustrations. 8s. 6d. net.

EMBROIDERY AND TAPESTRY WEAVING

By MRS. A. H. CHRISTIE. 194 illustrations. 10s. 6d. net.

Full particulars on application.

The following Catalogues of Pitman's Books will be sent post free, on application—
EDUCATIONAL, TECHNICAL, COMMERCIAL, SHORTHAND, FOREIGN
LANGUAGE, AND ART





Pitman's
Craft-for-All
Series

Uniform with this Book—

Lino Prints

By MARGARET DOBSON,
A.R.E.

Painted Fabrics

By IDALIA B. LITTLEJOHNS

**Painting and
Enamelling**

By C. S. JOHNSON, D.Sc.

Passe-Partout

By VERA C. ALEXANDER

**Patchwork and
Appliquéd**

By VERA C. ALEXANDER

Pewter Work

By F. R. SMITH, F.R.S.A.

Plywood

By W. B. LITTLE

Pottery

By HENRY and DENISE
WREN

Printing

By E. G. PORTER

Prints and Patterns

By IDALIA B. LITTLEJOHNS

Raffia

By ANNIE L. BEGG

Rug Making

By DOROTHY DRAGE

Rush Work

By MABEL ROFFEY

Small Crafts, A Group of

By R. W. HOLLIDAY

Small Jewellery

By F. R. SMITH, F.R.S.A.

Stencilling

By F. R. SMITH, F.R.S.A.

EACH 2s. 6d. NET

